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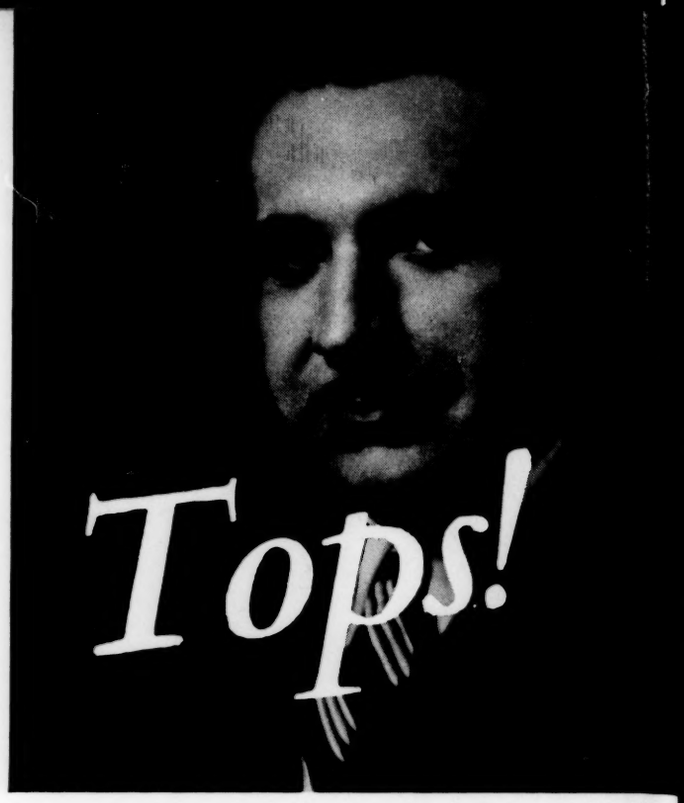

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DANCE AND WPA

LAST month the Dancers' Association, New York organization of dancers, teachers, etc., organized last December to win an adequate WPA dance project in New York City, presented a plan to WPA authorities for a revised project to go into effect as of July 1, when all WPA projects entered a new fiscal year. Federal Theatre Project heads, under whose wing the present Dance Project nestles, received the plan with interest, and then Don Oscar Becque, managing director of the Dance Project, undertook to prepare a new plan.

At this writing it is not known how much of the Dancers' Association's plan was being adopted. All that was known with any degree of certainty was that the project would be expanded to include more dancers: one of the sore points of the Project as it has hitherto existed.

Meanwhile the National Council of Dance Teachers' Associations, formed to protest the virtually unsupervised free lessons under WPA auspices all over the country, continued to try to get its case properly heard by national WPA heads. By the time this is read, a representative of the Council will probably have conferred with William P. Farnsworth of the Federal Theatre Project, concerning the free lessons in New York City under Federal Theatre Project direction.

Coincidentally with all this, an attempt was made by the National Council of Dance Teachers' Associations and the Dancers' Association, at an informal meeting, to bring their programs in harmony, which it is felt is possible, but could not be tackled at once because of the difficulty of getting approval of the idea from all Council members in time.

That a joint program of action is possible is felt for the following reasons:

The National Council is against only the free lessons which are taught by non-dancing teachers in direct and harmful competition with privately owned studios. It is not against relief for bona fide dance teachers, and hopes that free dance lessons can be continued in settlement houses, public playgrounds, hospitals, etc. It also asks that stage performers be removed from dance teaching posts, for which they are not qualified, and be transferred to the Dance Project (which is devoted only to production) or to some other branch of the Theatre Project where it is felt they belong.

The Dancers' Association asks that the Dance Project be expanded, to absorb all dancers and teachers now on other projects—exactly the same people whom the National Council wishes to see transferred.

There is, clearly, no basic conflict of desires on the parts of these two groups. They have hitherto misunderstood each other's position, and the informal meeting referred to above was called to eliminate this mutual misunderstanding.

The only concrete result of the meeting was that the Dancing Teachers' Business Association of New York would meet with the Dancers' Association early in July, to work out a joint program, and to collaborate with the Dance Project in whatever ways are necessary. Some of the problems to be discussed are: the development of standards for those dancers and teachers who apply for posts on the Project, and the dissemination of these standards among other projects with a view to bringing about a gradual transfer of all eligibles to the Dance Project proper.

Meanwhile, though new Project plans were supposed to go into effect on July 1, the office of Don Oscar Becque, supervisor, intimated that the new plan, whatever its form, might not be put into execution until around August 1. This will give the D. T. B. A. and the D. A. time to work out their joint plans.

This will also provide time for the National Council to study the results and perhaps adopt the same program for use on a national basis in getting the free-lesson situation under control.

Since last month, the National Council of Dance Teachers' Associations has been augmented by the Dancing Teachers' Club of Connecticut, the Dancing Teachers Business Association of San Diego County, Calif., and the Dancing Teachers' Business Association of Los Angeles.

Previous members of the Council: Dancing Masters of America and its sixteen affiliated clubs, New York Society Teachers of Dancing, D. T. B. A. of N. Y., Chicago Association of Dancing Masters, National Dance League, American Society of Teachers of Dancing, Philadelphia Dancing Association, and the Alabama Association of Dancing Teachers—twenty-seven in all.

DANCE CONGRESS

As reported last month, the panel of nominees for the committee to begin preparations for the second Dance Congress, met June 5, again June 17, and again June 24, to pick up the work turned over to them by the committee which organized and conducted the first Congress held in New York City in May.

These organization meetings were spent in setting up various necessary committees, and in hearing reports from the first Congress committee. Apart from this, a letter was sent to John Martin, dance critic of the New York *Times,* protesting his summation on the first Congress which appeared in his first Sunday column following the Congress. This report bristled with accusations that dancers with violently left-wing political philosophies dominated the gathering; that the Congress was not a meeting of dancers as such, but an "unofficial political rally," etc., etc. Mr. Martin's report struck many observers outside the Congress as being much too critical, especially in view of his previous encouraging attitude.

The First Congress' committee's letter was sent with a view to publication by the *Times,* but as yet it has not appeared.

The financial report by the first Congress committee revealed that the net receipts of the week's events after expenses had been paid exceeded twelve hundred dollars. Of this, forty percent was paid to the Dancers' Association, forty percent to the New Dance League (the two sponsoring organizations), and twenty percent into a sinking fund for the second Congress.

At the June 24 meeting, John Bovingdon was elected temporary coordinator, to keep the various committees in touch with each other over the summer until the full group meets the second Monday in September.

By nomination and by volunteering, six main committees have been organized, and will remain open to additional members. Their present membership is as follows:

Financial: Thomas E. Parson, Margot Mayo, Anne Dodge, Alma Lass, Ralph B. Tefferteller.

Public Relations: Tamiris, Anna Naila, Ruth Allerhand, Louise Redfield, Lillian Shapero, Irving Lansky, Vivian Funston, Sophie Feder, Edna Ocko, Leonore Cox, Edna Guy, Bessie Schonberg, Nettie Breines.

Production and Conference: Felicia Sorel, Sophie Maslow, Tamiris, Lisa Parnova, Anna Sokolow, Polly Korchien, Anna Naila, Benjamin Zemach, Gene Martel, Leon Arkus, Sylvia Manning, Marie Marchowsky, John P. Connolly, Al. Rosenblum, Sidney Stark, John Bovingdon, Roger Pryor Dodge, Lillian Sha-

(Continued on page 32)

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His Feet on the Ground

Charles Collins, Latest Stage Dancer to Head for Film Stardom, Never Had Any Doubts About His Ambition

by RUTH ELEANOR HOWARD

A new dashing, dancing hero comes to the screen in the person of CHARLES COLLINS: *stage dancer of fame, film star to be*

WHILE watching the picture, *Dancing Pirate,* one has the feeling that the dashing young dancing master from Boston knows exactly what he's about. As he stands on the gallows, awaiting his execution, the enrapt audience knows that somehow his ingenuity will save him.

And so one feels about Charles Collins in real life! That his career is not half so accidental as its telling might seem becomes a growing conviction with the listener as young Collins tells of his early aspirations and his rise to stardom.

To be sure, the stage was an ambition with "Charlie," as the folks back home in Fredericks, Oklahoma, knew the Collins boy, but since it seemed doubtful if he would ever have an opportunity to attain that particular ambition, he concentrated on deciding between becoming a farmer or a soldier. The uniform intrigued him but he loved the farm, and so finally the latter won out. As he grew older he planned to attend Oklahoma Agricultural and Mechanics College and equip himself for modern and scientific farming. But about the time he was to have entered the school his parents moved into town. Anxious to have their son and heir at home with them as long as possible, they succeeded in persuading him to give up his idea of agricultural college and attend business school instead.

Graduating from business college, he took a position in an office and then it was, although he scarcely realized it at the time, that his dancing career actually began. Along with the other young men of the town, Collins became a devotee of ballroom dancing and practically every night found him in Oklahoma City's dancing spots. Because he is the sort of person who must do whatever he does to the very best of his ability, he became a noticeably fine dancer. Tall and very good looking, he was undoubtedly the sort of person that would be noticed on the ballroom floor. So it was not strange that one night a well-known dancing teacher, who was then teaching in Oklahoma City, asked him if he had ever thought of studying tap dancing.

That finger on the shoulder was the tap of Fate, and young Charles Collins is sufficient master of himself to heed the call. Agreeing to a course of lessons, he studied ballet and tap at night while he worked in the office by day. As he became more proficient as a dancer there stirred in him a latent interest in music, and so he bought himself a saxophone and, imposing on the good nature of family and neighbors, proceeded to learn to play it.

It was not long before he had mastered the saxophone to the extent that he was able to join a band playing for dances, and in the months that followed Charlie Collins became a member of every dance orchestra in town. Playing saxophone for dances at night and holding down an office job by day might have been punishment to a less ambitious youngster, but this boy, who apologetically says of himself, "I guess I must be lazy," thought he was having a marvelous time.

With STEFFI DUNA *as his heroine,* CHARLES COLLINS *dances his way through the well-scored and beautifully photographed color film, Dancing Pirate*

Eventually, as one might suppose, he formed an orchestra and they played for all of the "nice" dances in the town. This was but a step to a dance hall of his own.

Having become a very good tap dancer during this time, young Collins reached the place that opportunity in the form of a chance now and then to join a unit for a week's performances in Oklahoma City came his way with increasing frequency. And then, suddenly it happened! A Publix unit, known as *Minstrel Memories,* needed a tap dancer to fill in for the five weeks into New York, and Collins was offered the job.

Arriving in New York, he supposed, of course, that his career on the stage was set. But with characteristic clear-sightedness, he set a limit of three years in which to attain his goal, having a strict understanding with himself that if he was not rated as "successful" at the end of that time, he would leave the stage forever.

As a matter of fact, he had every reason to believe that he was well on the way toward that success, for he was fortunate enough to be engaged almost immediately for an act starring Shura Yurlova. Looking back on it now, Charles Collins says with a chuckle, "I thought, of course, than an act always worked. But I learned that they are more often out of work than working!"

Just as in *Dancing Pirate* one feels that somehow, no matter what comes to the dancing master, it will inevitably react to his advantage, so one feels with Charles Collins: no

(*Continued on page* 39)

With her partner LUCIEN PRIDEAUX, LYDIA ARLOVA *heads the San Carlo Opera Ballet, at Jones Beach, L. I., and elsewhere*

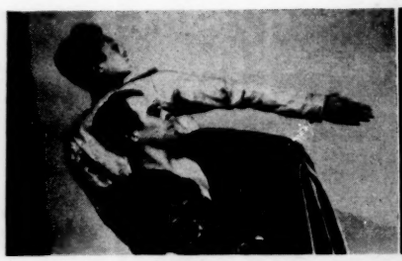
ADOLPH BOLM *has been brought down from San Francisco to stage ballets at Hollywood's famous and glamorous bowl*

Redlands Bowl, not far from Hollywood, presents MYRA KINCH *and her company as one of a wide program of dances*

ROBERT BELL, *formerly with the Monte Carlo Ballet Russe, leads an* ALBERTINA RASCH *ballet in the Hollywood Bowl*

Dancing Under the Stars

At right are JOSE LIMON *and* CHARLES WEIDMAN, *who with* DORIS HUMPHREY, *and company, were seen this month in Manhattan's Lewisohn Stadium. In St. Louis, the Municipal Opera is featuring dancers, while the Texas Centennial has enlisted leading dancers and teachers of the State in pageants, novelty performances and dance events*



While MARJORIE BELCHER, *at left, appears in father* ERNEST'S *productions at Redlands Bowl,* SERGE OUKRAINSKY *presents his company in the Hollywood Bowl. Then Redlands will follow with the WPA dance productions directed by* MARTHA DEANE. *Jones Beach reaches for fame by presenting the* MICHEL FOKINE *Ballet featuring* PATRICIA BOWMAN

BLAKE SCOTT *is ballet-master for the Cincinnati Zoo Opera ballets, where* RUTH PAGE *will dance as well as at Chicago's Ravinia*

HARRIET HOCTOR *is punctuating her summer of personal appearances in picture houses by a week in St. Louis' Municipal Opera*

CATHERINE LITTLEFIELD *is bringing her one-year-old Philadelphia Ballet Company to New York's Lewisohn Stadium this month*

Behind the Golden Mask

The Strange Tale of the American Girl Who Forced Ancient Mexico to Reveal the Forgotten Dance of the Great Aztec-Mayan Civilization

by DORATHI BOCK PIERRE

PROBABLY no more interesting dance has arisen in the West since the days of Isadora Duncan and Ruth St. Denis, than the work of Gertrude Knowlton, known professionally as Detru.

Gertrude Knowlton was born in Topeka, Kansas. Her parents went to Mexico on their honeymoon and were so enthusiastic about it that as soon as possible her father, who was a chemist and owned a drug store, sold his business and the family moved to Mexico City. She was four years old at the time, and consequently she has lived most of her life in Mexico, with the exception of trips to the states to visit relatives and to study—and one exciting time when they were shanghied on board a ship.

For a time they lived in Tampico on the east coast of Mexico, and while there they experienced one of the more serious revolutionary outbreaks. She was about eight at the time and thought it very thrilling to have to crawl on hands and knees to keep below gunfire. Once the feeling against Americans ran so high that they were all hurried to a shelter, and a German ship lying in the harbor sent in a tender and sailors who took them all on board. They of course thought they would stay there until the heat of the battle was over, but the German boat immediately transferred them to an American warship, which set out at once for Galveston where they were all put ashore. Most of them had simply walked out of their homes or places of business expecting to return immediately, and none of them had clothing or money. Gertrude herself was dressed in a lacy party frock.

Aside from that one experience she has found her life in Mexico to be peaceful and happy. She loves the country of her adoption and is now a naturalized citizen of Mexico.

She attended a private school with other American children and spent one year in a Mexican public school. In their schools they teach not only Mexican, but French and English as well, and she says Americans consequently have no difficulty getting along in the cities, for nearly everyone speaks some English.

Like many little girls all over the world, she saw Pavlowa dance, and was so utterly charmed by her fairy-like grace that she decided she wanted to dance just like her.

Her father had had hopes that she would want to become a chemist, but when she finally made up her mind to follow a dance career he offered no objections. And now she speaks with gratitude of her family's help and always ready encouragement.

There are very few dancing schools as we know them in Mexico. When she was ten, she and about eight other little girls had a dancing teacher come to her home, where they were taught Mexican folk and social dancing.

Her family were great friends of William Niven the archeologist, who was at that time quite elderly. She accompanied him on some of his more casual explorations and as he would dig about he would explain things to her, which naturally aroused her curiosity. She learned a great deal in that way about the country and its early people; and once he dug up and presented her with a bowl in which was the skull of a baby which had been buried nearly four thousand years.

She remembers that as a child she would walk along dry riverbeds and kick up tiny modeled masks and small clay figures. At one time she had a big box of them, but she gave them all to friends and now regrets that she saved none for herself. All of these experiences naturally fired her imagination and as she grew older she kept this interest alive through reading and research. But she never abandoned her ambition to be a dancer.

Then Lettie Carroll, American, a member of the D. M. of A., opened a school in Mexico City and Gertrude Knowlton became her social secretary. She has since been very glad that she learned the business end—its many pitfalls and endless worries—first. It has made her work easier. She also studied with Miss Carroll and finally became her assistant teacher and her leading dancer.

They gave a special perfomance in the great National Theatre before it was opened to the public; and she danced for three seasons with the Mexican opera company. Later she came to Los Angeles to study and entered Ernest Belcher's school, where she studied for four years.

She took ballet technique but somehow toe dancing never appealed to her. In fact, toe dancing always filled her with amusement, and the only way she ever used it was in burlesquing the dance. She had always been a natural mimic and whenever she saw a toe dancer she regaled her friends by imitating their mannerisms and overemphasis on toe work. She had so perfected this type of work that she had unwittingly acquired a reputation and a following. It was because of this that when she finally decided to devote her entire life and energies to recreating the Mayan-Aztec dances that she felt she had to change her name. People had come to expect her to be funny, and no matter how serious she was, the moment she appeared on the stage they started to laugh. In this way she adopted the name Detru.

While working in Los Angeles she appeared as featured dancer for two seasons with the Los Angeles and San Francisco opera companies; and also with Albertina Rasch at the Hollywood Bowl.

All of this time her idea was becoming more firmly a conviction that the most important offering she could make to the dance was to show the world the great antiquity and the great art of the first Americans, the Mayans and the Aztecs. It has been an unfortunate fact that few of us know anything of these people, yet they are as old and probably much older than the Egyptians, their art is of a higher order than the Egyptian and their legends and religion as important. Yet we know a great deal of the Egyptian art and lore and nothing of this. In Detru a burning ambition to make Americans realize the wealth and importance of this great art heritage became an ideal for which to strive.

In 1933 she returned once more to Mexico City and gave a concert with numbers of a general character, but she immediately went to work, concentrating on her research, and meeting and discussing the matter with the heads of the government and the museum. She interested archeologists in her idea and won the full support of everyone who could be of assistance to her.

She attended the University of Mexico and studied Aztec literature, conversation and ritual. She also did a lot of research on the ancient music of these races, which is difficult to find and not complete. She entered the Conservatory of Music and studied Aztec and Mayan music. She took the fragments she had found and adapted and enlarged upon their themes, to use as her accompaniment.

Mayan and Aztec history is rich in legends and folk lore which adapt themselves very well to dance interpretation, and like all primitives, their chief form of worship was through the dance.

She would work out an idea and then show

(*Continued on page* 38)

DETRU *removes her Aztec mask long enough to tell what led her to recreate an ancient culture and bring it to American audiences*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by JOSEPH ARNOLD KAYE

Arlova-Prideaux Ballet, with San Carlo Opera Company, Jones Beach, L. I., New York.

This ballet, organized and directed by Lydia Arlova and Lucien Prideaux, of Chicago, appeared, as far as is known to the writer, for the first time in New York. They appeared in a year during which much has been said about opera ballet, for it was in the season just closed that the American Ballet was introduced to the Metropolitan Opera House and expectations were high that a new era for the dance in the lyric drama had come upon us.

The Jones Beach performances are given on a stage built on a barge anchored in a bay, and about two hundred feet of ocean intervenes between it and the first row of seats in the stadium built on the shore. The effect is very spectacular, but the visibility is low, and the performers are like distant figures in a glamorous dream.

This was not the place to see the ballet advantageously, but from what this writer could see, the Arlova-Prideaux organization is a well-trained troupe of dancers and the choreography is intelligently conceived to suit the opera. There is no attempt at highly original designs, but one feels the kinship between the opera performed and the ballet in which it is an interlude. This is an enviable result for any ballet to bring about.

In speaking of "highly original designs" fairness should bring the qualifying question: how can one achieve highly original designs in opera ballet? What, in fact, can be expected of opera ballet?

Opera, as it came out of its Italian resurrection over three hundred years ago, developed a ballet for the entertainment of the audience which could not be expected to sit through several hours of serious music without sweetening here and there. Later, pretty girls became an important ingredient in the opera ballet pastry, and composers had to guide themselves accordingly or run the risk of not having their works performed.

Thus today the standard operas of the old school—which are the foundation of the operatic repertoire—have interludes devoted to the dance which no one intended to be an integral part of the opera, and yet which the choreographer, if he or she is a sincere artist, must in some way fit felicitously into the dramatic scheme.

Two basic considerations must guide the director of opera ballet: first, the ballet must be closely united to the contents of the opera; second, it must be authentic in the materials it uses. If *The Bartered Bride* is being given, the dances must be genuine Bohemian folk dances, the stylization being limited only to the absolute necessities of stage performance; if the opera is *Aida,* the dances must be as Egyptian and Ethiopian as diligent research can make them. Sometimes this faithfulness will be in sharp contrast with the anomalies of traditional opera presentation, but the choreographer will have done his duty, and the effect, despite the contrast, will be as pleasing as anything which is genuine and sincere is pleasing.

Within these limits the choreographer may attempt "original design." The resourceful and imaginative director may find new patterns without stepping out of character.

What the opera choreographer should not do is to attempt to be so original that the ballet stands out from the opera like a wart on the nose. The opera choreographer should at all times remember that, working in opera, he is limited; that in opera he is serving someone else, not himself; that if he cannot lend himself to these limitations he should step out of opera *prestissimo.*

The Dance Unit, modern group headed by ANNA SOKOLOW: *among the most warmly received numbers on the Dance Congress program*

Alice Dudley and Jack Cole, Radio City Music Hall presentation, N. Y., Smoke Shadows, week of June 18.

Dudley and Cole, both graduates of the Ruth St. Denis and Ted Shawn troupes, have in the last three years devoted themselves exclusively to the revue field. Cole was an outstanding dancer when seen during Miss St. Denis' final stage performances in New York, and Miss Dudley was both an outstanding dancer and a lovely personality when she danced with Ted Shawn. As a team in the theatre this couple have adopted an exotic, languorous style somewhat in character with torch songs.

The danger of such a style is that it inevitably leads to monotony. Not much can be done continually with slinking and slithering, even if well done and even if it is obvious that the dancers have the spark of artistry.

Smoke Shadows was a repetition of this torch adagio, being relieved only by good staging. The dancers first appeared on a stage in the orchestra pit, dividing their dance between three panels, shaped in a triangle, a rectangle and a circle. It was an effective arrangement.

A number of modern concert dancers have been given opportunities on the stage, particularly on the stage of the Music Hall, without making any appreciable contributions. As a general rule the torch idea, in some form or another, got them. They seem to think that they must use jazz, and that this is the most refined approach to jazz, and a happy compromise.

A presentation at the Music Hall which was very popular with the audience was called *The Water Lily.* On a great inclined shiny circular platform the efficient corps de ballet arranged themselves in formations to give the impression of swaying lilies, while in the center was a huge prop blossom from which eventually Marie Grimaldi stepped out to do a solo.

Dancing Pirate, musical film, produced by Pioneer Pictures.

Dancing Pirate is not only the most advanced form of colored pictures but it makes use of the dance more extensively and with more variety than any previous picture.

The story is a fable dealing with Spanish California and for the fiesta scenes an elaborate ballet is employed for which the dancers were The Royal Cansinos, according to publicity released by the studio. The ballet was very well done, the action being sectionized in such a way as to give movement without the extravagance that we have come to expect of big dance scenes in motion pictures. It was an interesting intimation of what can be done on the screen with ballet. Steffi Duna, the leading woman, also led the dances, and was both colorful and expert. She is undoubtedly the best dancer among all the motion picture actresses—that is, those who do not specialize in dancing.

Both in *La Cucarracha,* produced last year, and in this ballet, Technicolor, aided by the costume and scenic designs of Robert Edmond Jones, has achieved the best dancing sequences in pictures.

Featured player of *Dancing Pirate* is Charles Collins, a newcomer in pictures but known to the stage. He has appeared in a number of Broadway productions with his wife Dorothy Stone. Collins revealed himself as a dancing personality of whom much

(*Continued on page* 36)

Now You See Him—

Every So Often Demetrios Vilan Adds a New Facet to His Dance Personality

by JULIAN MITCHELL

DEMETRIOS VILAN has changed.

Friends who knew him when he was an ambitious pupil of the dance at the Karl Heinrich studios in Pittsburgh some years ago hardly recognize the well-known actor who interprets the role of the premier danseur in the dramatic satire of the Russian ballet *On Your Toes,* playing to capacity houses on Broadway this summer.

Today Demetrios Vilan is an actor who dances. Yesterday he was an actor-dancer and before that a dancing actor. His entire career has been an evolution from an accomplished dancer to a talented actor. Vilan surprised everyone,—that is, everyone but himself,—by entering the dramatic field to achieve what was apparently an overnight success.

The real change, however, took place very slowly behind the scenes. Few persons knew of the years of intensive study, in preparation for a dramatic role of importance, that were spent at home and abroad.

Due chiefly to the metamorphoses through which Vilan has passed, his career has been one surprise after another to the public interested in his talents. His friends hardly know where he will turn up next, or what he will be doing. Speculation as to what he will do next year is probably futile. One may guess that motion pictures will claim him. One may even suspect him of secretly preparing a public exhibition of his own very interesting water colors and drawings, the majority of which are fascinating and colorful examples of movement and dance transferred to canvas and paper. Without warning, he will in all probability really surprise everyone by an excellent interpretation of the life of Nijinsky, dramatized for the stage.

A dreamer who accomplishes his dreams before he discusses them even with his friends, Vilan is intensely interested in the present; not at all in the past. Even the future does not greatly concern him. One instinctively realizes upon meeting him that his keen eyes are appraising everything and everyone by what they are today and making little or no allowance for past glories or future possibilities. He is intensely alive and conscious of the moment, physically alert, possessing the power of excellent health and a fine mind. All are doubtless attributable in no small degree to the man's high standard of ethics; to the rigorous training he has undergone in the dance of life.

While in the theatre, Demetrios Vilan shares the honors for popularity with Ray Bolger, the tap dancing star of the show. Both are well liked by their fellow workers (and adored by the ballerinas and chorus girls of the company). Vilan's attitude toward petty jealousy of a professional nature is rare indeed. Once, when told of another dancer who coveted his part in the dance drama, he remarked with one of his mischievous smiles: "And to think that I greet him cordially every day!"

Away from the theatre, where he can relax among a few comrades and friends, his life is devoted to study, exercise and the artistic pursuits he most enjoys. Late hours, after-theatre celebrations and public parties are agreeable neither to his naturally reticent nature nor to his standards of physical fitness.

Consequently, his private life is about as interesting to the average person as a museum of fine art. In fact, only a few artistically inclined individuals, enjoying pleasant discourses about art and the theatre, ever gain admittance to his home circle. Others find his simple existence, with its daily routine of athletics and endless preparatory study, a dull substitute for parties, crossword puzzles and night clubs. Yet, in spite of this, what a deluge of invitations Vilan, the artist, must tactfully refuse. He has the choice of two evils: either to sacrifice his artistic life and endeavors to satisfy a debutante's curiosity, or openly court social disaster by a refusal.

During Demetrios Vilan's early childhood his family lived in Smyrna, a city of Greece. While on a vacation trip abroad the entire city, including the home and property of the Vilans, was burned by the Turks. The homeless family never returned.

They found their way to America, settled in a typical American village and all went well until Pavlowa and her company appeared, followed by the Denishawn concert group. The youthful Demetrios, seeing these gorgeous spectacles, at once became a disciple of the artistic dance. Enamored of the spiritual grace of the great Pavlowa and awed by the freshness and colorful glamor of the strange art of the Denishawns, he would not rest until the entire household moved to Pittsburgh where he could learn more about the thrilling life of the dance world.

At the studio of Karl Heinrich he acquired an excellent technical knowledge of the dance while finishing his high school studies. Never thinking seriously of ever becoming a professional artist, at the close of his third season Heinrich drew him aside.

"I suppose you will go to New York for the summer to continue your dance studies?"

The youthful Vilan hadn't considered himself qualified to go on with dancing seriously, but after a lengthy discussion with Heinrich he was encouraged to spend his summer vacation in New York at the Denishawn summer school. Ted Shawn offered him a contract at the end of the session to appear professionally with the Denishawn company.

Vilan was delighted. His career had really begun.

Thirty weeks of touring, with the strenuous work of one-night stands, temporarily disillusioned Vilan with the dance as a profession. The romantic glamor of the dance from the audience was not the same from the stage. He decided to continue his academic education at the University of Miami.

During his first year at the University he was invited to give an exhibition in Palm Beach of the Ted Shawn style of dancing. The dance chosen was Shawn's famous *Ditherambe,* wherein a statue comes to life. The event took place in a gorgeous formal garden overlooking the sea. The dancer took his place beside an elaborate shrub-surrounded fountain, costumed in what was little more than a figleaf, with his body appropriately painted white to simulate an alabaster statue. No one knew then that the identical time of the performance was to be chosen by nature for the disastrous hurricane of 1926.

DEMETRIOS VILAN *is seen here with* TAMARA GEVA *in a ballet sequence in On Your Toes, Broadway's biggest musical hit*

When the music began to play the overture preceding the program, the wind was increasing in force. Palm Beach society was innocently and safely ensconced in a luxurious beach house, the entire side of which was raised like a curtain to reveal the lonely and almost nude figure of the living statue at the edge of the fountain.

The dance began. The wind increased. Vilan became more than a little worried about his costume as a guest swept away the veil. Great drops of rain began to spatter his body, causing the statuesque figure to take on the semblance of a spotted leopard. The remainder of the dance was spent in a strenuous musical contortion to prevent the hurricane from snatching away all that remained of his brief costume. It became a battle of Vilan against the elements.

Soon after this experience Vilan left the university, returning to New York just before

(Continued on page 40)

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

THIS department was recently called upon to act in its reputed advisory capacity when a young ballroom teacher, serious enough about her chosen vocation to take advantage of every possible bit of information concerning ballroom dancing, inquired if it was technically correct to advise a pupil to step off on the left foot when the weight of the body was already on that same left foot.

Asked to clarify her question a bit, she produced a sheet of paper wherein were contained illustrated instructions for one of the newest motion picture dances and pointed out no less than two instances in the text matter directing the reader to commence a step with the left foot when the previous step had evidently been a transfer of weight on that same left foot.

Much has been said heretofore in these columns about the absolute necessity of a more comprehensible and uniform system of describing dance routines and steps in writing. It is to further this thought, rather than to criticize the system used in describing the dance in question, that the following analysis is offered:

In the first paragraph of text, there is described what is taken for granted as the key step of the dance, thus:

> Huapango Step—Tap L heel in place (1), tap L toe in place (and) step on L ball of foot (2) hold (and) 1 meas.

The reader is not so directed, but it is indicated further on in the text that this key step is to be used starting on either foot when so indicated; in fact the Promenade (second paragraph) starts with a "Huapango L (1 meas.) Huapango R (1 meas.)" and continues with other movements.

Now, taking for granted (and one simply must) that the Huapango key step can be started with either the left or right foot, read on:

> Turn—Huapango L (1 meas.). *Starting with L foot* (italics ours) and making complete turn to R, slide, close, step, close. Finish with heels together (1 meas.). Repeat beginning R foot and turn to L (2 meas.).

If the directions of the key step are adhered to, the weight of the body will be shifted to the left foot at the end of the first measure in the above. And if the weight of the body is on the left foot, how can one start making a complete turn to the right on that same left foot? And in the very next (and last) paragraph the following is asked of the dancer:

> Side Step—Huapango L (1 meas.). *Cross L foot over R* (1) . . .

But why go on? There is always the possible chance of a typographical error, and it is hoped that such is the case here. Mistakes have been made before which have not been the choreographer's fault. On the other hand, —and there are many who will agree, including seasoned choreographers—too much is left to the imagination of the person reading the description. It is also agreed that dance steps of any type, ballroom or otherwise, are one thing to do and an entirely different thing to put down in writing. Which may or may not be a good and sufficient reason for standardized phraseology, especially for ballroom dances.

Helon Powell Poole of Charlotte, N. C., who has gained the distinction of being America's first lady radio dance instructor, as reported here last month, is about forty thousand watts more fortunate than most of our profession who finally attain the air. Station WBT, over which Miss Poole's programs are heard weekly, is one of those coveted 50,000 watters, no less, ranking in size and power with WEAF, WJZ and WOR in New York. It is also an important outlet on the Columbia network.

HELON POWELL POOLE, *of Charlotte, N. C., is the latest teacher to broadcast lessons over the air. She is on WBT, Charlotte*

Few dance teachers are given an opportunity such as this, especially as a starter. It was on that now extinct 200-watter, WLIT in Philadelphia, that this observer first tackled back in 1929; then to the 500 watt WAAT in Jersey City, and finally to WOR. That first fifteen minutes on WLIT was an experience never to be forgotten. The entire time had to be filled in with nothing but *talk* since the ones responsible *would not,* and the broadcasting station *could not,* furnish even a piano for accompaniment.

During the first broadcast we had the feeling that the microphone resented our being there; each and every word uttered was seemingly hurled right back with a resounding echo. It was explained after the broadcast that this was a mental attitude, and that it would soon wear off. But when the same thing occurred on the following program it just didn't seem to be possible that our mental attitude was still at fault. When the program was about half finished our mental attitude took a decided turn for the better. Our subconscious mind suddenly visualized a door being closed ever so gently, and then, all was peace and quiet. The little black devil had actually come to look upon us as belonging there. It was explained later that a door entering the studio from the reception room had actually been closed ever so gently, and in so doing had shut off the sound of our voice coming from a loud speaker situated in that reception room!

Moral: One of the first things to do just before going on the air is to see that all doors leading into the broadcasting studio are tightly shut, else you will have the same experience.

Much has been written about the newest trend in dance music, aptly referred to as "swing." Of late there have sprung into being many and varied interpretations of this extremely popular style of fox trot rhythm and, for some reason or other the expression "swing" has been identified exclusively, until recently, with fox trot music. But now we have a waltz tune which has been written in this style and which has been given the title of *Swing Waltz.* Words and music are by Lindsay McPhail and Ed East, the latter of Sisters of the Skillet fame. Such leaders as Fred Waring, Guy Lombardo, Paul Whiteman, Andre Kostelanetz, Don Bestor and Jack Denny have aired it on a number of occasions. The opinion of many is that *Swing Waltz* is a worthy successor to that old favorite, *Missouri Waltz.*

Like many songs destined to remain a favorite, there is a story behind this new number which simply has to be told first in these columns. Lindsay McPhail, one of the co-writers, was called in last autumn to pinch hit for the regular accompanist of one of this observer's juvenile ballroom classes. The youthful members of this particular class had already learned, in their first year of social dancing, many of the habits practiced by their older brothers and sisters, one of them being to "request" certain numbers of the pianist. One afternoon a young chap of eleven blandly inquired of Mr. McPhail if he would favor the class with a swing waltz, and was told the expression fitted only music of the fox trot type.

Now, it was inevitable that the answer to this question would never satisfy that body, who came back with another question, "Why?"

The outcome of this discussion as to why the expression "swing" was fitted only to one particular type of music raised a doubt in the minds of Messrs. McPhail and East. They too wondered why a waltz couldn't be "swung" as well as a fox trot. Whoever penned those lines starting with "out of the mouths of babes . . ." didn't know the half of it. This observer has in his possession the original manuscript of *Swing Waltz.* Next autumn that boy of eleven will be made a present of it. He deserves it more than its present owner.

Ballroom dance contests on an international scale were conducted in Paris May 20 to May 24. The outcome, or whether America was represented, had not been ascertained as this was written. Evidently the Lindy Hop or Truckin' has not yet invaded Paris, since the only dances to be given consideration in the judging were the one-step, quick fox trot, slow fox trot, valse moderne, valse ancienne, tango, blues, paso doble and rumba.

Interesting note from San Francisco—Rose Moore reports dance teachers in this city stand in fear of boycott if too many questions are asked concerning Federal invasion of dance teaching business.

The following suggestions for combinations of waltz steps to fit *Swing Waltz* are herewith presented. On your toes everybody—and LET'S SWING IT!

The Swing Waltz

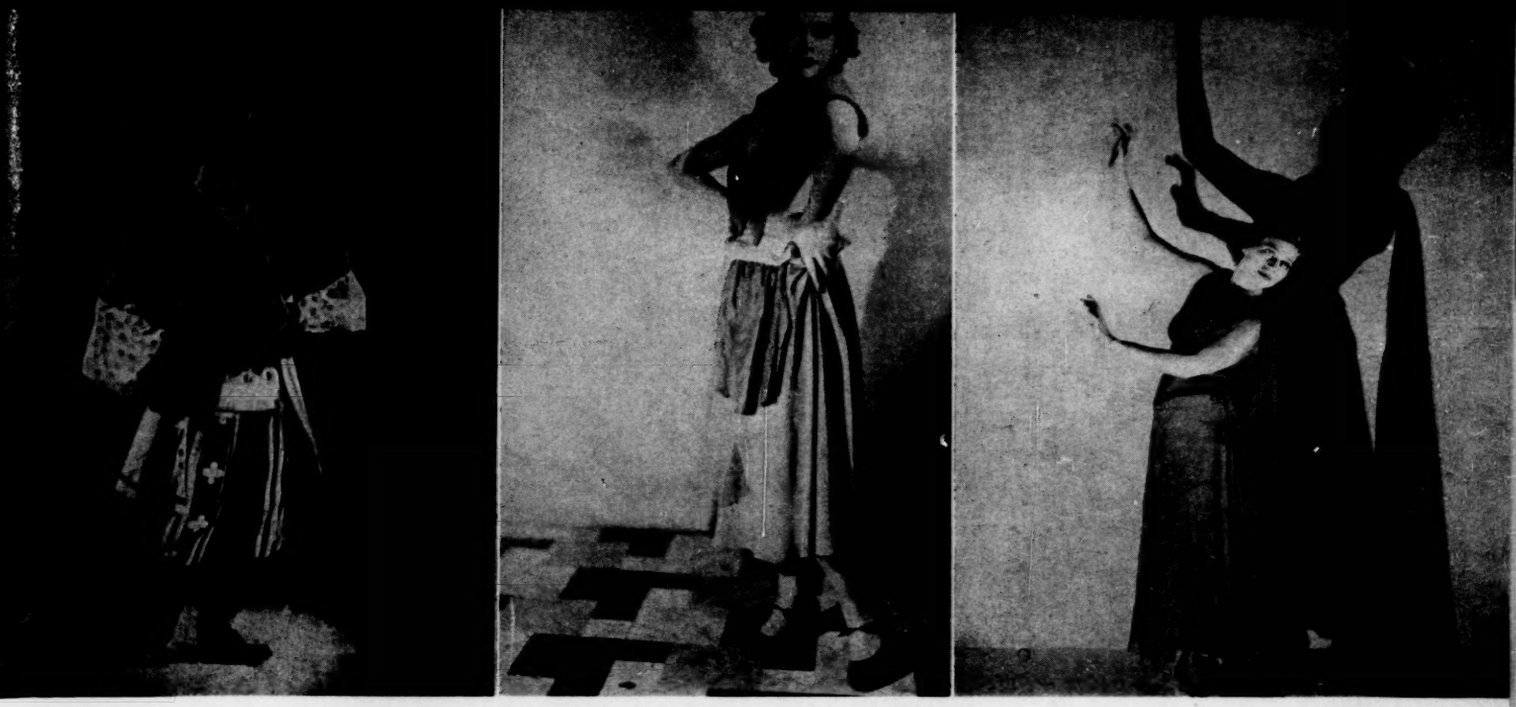
Arranged by Helon Powell Poole, Dance Instructor, Station WBT, Charlotte, N. C.

First Step

Make three-quarter waltz turn to L, L R L R L R ..... 2 M

Step fwd. L (1) swing R fwd., rise on

(*Continued on page* 39)



The soloists of the new CHALIF-SWOBODA *Ballet are: at left,* SIMEON KARAVAEFF; *center,* KATIA KOMOROVA; *and at right,* FRANCIS CHALIF

Chalif-Swoboda Ballet

New York Sees a New Company, Formed for Summer Performances before Extra-Size Audiences in Central Park, the New Randall's Island Stadium and Jones Beach

ON JULY 27—unless the capricious weather has dictated otherwise—New Yorkers will have their first glimpse of a new ballet group, formed by Louis H. Chalif and Vecheslav Swoboda, for the special purpose of giving outdoor performances in several of the increasing number of outdoor theatres dotting Gotham and its environs.

The Central Park Mall late in June was to have been the scene and date of the Chalif-Swoboda troupe's unveiling, where a ballet program had been arranged in conjunction with Judge Prince's symphony orchestra. Rain intervened, and the date could not be played off.

Therefore the opening performance of the company was transferred to July 27 in the new stadium which has been built on Randall's Island in the East River, and where American athletes have been competing for places on the Olympic team.

Following that, the troupe will appear, on as yet unspecified dates, at Jones Beach, the State park which this summer is blossoming as a rival to the staid Lewisohn Stadium as a sponsor of operatic and dance attractions. Then back to the Central Park Mall, to fulfill the original engagement.

The repertoire, in which the company will be led by the soloists pictured on this page, includes, as its greatest novelty, *The Red Poppy*, by Gliere, a Soviet Russian ballet which is a constant attraction in Russia. The rest of the program will include: *Blue Danube Waltz*, sequences from *The Bartered Bride*, a Chopin *Prelude, Mazurka* and *Waltz*, and Liszt's *Liebestraum*.

Talking over the details—LOUIS H. CHALIF, *at left, and* VECHESLAV SWOBODA, *directors of the ballet*

The perfection of training and the versatility of technique of the Radio City Music Rall Rockettes still continues to amaze its audiences. Here is a recent action shot of the troupe, taken during a performance

The Call Board

by LEONARD WARE

ONE of the most interesting events of the coming dance season should be the arrival of KYRA NIJINSKY, daughter of the famous VASLAV NIJINSKY. She will appear throughout the country in a series of concert programs. Beginning in the middle-west in October she will work her way East, arriving in New York sometime during December. Her partner will be GRANT MOURADOFF.

The greatest part of Miss Nijinsky's dancing career to date has taken place in England, where she has appeared in several revues and in her father's famous role of the Rose in *Le Spectre de la Rose.*

One of the programs which she is preparing will be given over entirely to dances from the repertoire of her father.

On the evenings of July 3, 4 and 5, MICHEL FOKINE presented his ballets at the Jones Beach Stadium. PATRICIA BOWMAN, famous ballerina and pupil of Fokine, was the featured dancer.

Among the ballets presented were *Prince Igor,* the incomparable *Les Sylphides, Valse Noble, The Sorcerer's Apprentice, Elves, Bacchanale* and *Russian Toys.* Two novelties were presented—*Tennis,* danced to music by DELIBES, which Mr. Fokine composed especially for Miss Bowman; and a ballet called *Artist's Dream,* composed by Fokine's son, VITALE. Miss Bowman also appeared in the divertissements, *Le Cygne, Blue Danube* and *The Persian Angel.*

The supporting company included DOROTHY HALL, STELLA CLAUSEN, THELMA HIMMEL, GRACE WALSH, WINONA BIMBONI, LORRAINE CHANTZ, IGOR MILLER, W. VALENTIOFF, OLAF KUBERMAN, GEORGE VOLODIN and DAVID WORTH.

MAX HOFFMAN conducted.

At the close of their first season at the Metropolitan Opera twelve of the dancers of the American Ballet formed themselves into a collective group known as the Ballet Caravan, in order to work on their own choreographic compositions and to dance throughout the summer months. The Ballet Caravan, as an entirely separate entity, will present two different full-evening programs composed and executed for the occasion by its dancers.

Included in the repertoire are two classic ballets: *Rondo,* with choreography by ERICK HAWKINS, music by C. M. VON WEBER; and *Encounter,* by LEW CHRISTENSEN, music by MOZART. There are two ballet pantomimes, one by EUGENE LORING in the spirit of the Commoedia del Arte with music by SCARLATTI; the other, a group composition with specially composed music by ELLIOT CARTER. A series of divertissements displaying the virtuosity of the troupe in national dances and in the classic style will close both programs.

The Ballet Caravan is in the form of an experiment to enable its dancers to work out their own individual ideas in a frame more intimate than that needed by a large ballet company demanding orchestra and spectacular production. Their presentations are comparable to chamber music, being complete in proportion, but small in scale.

The Ballet Caravan is not a part of the American Ballet, but a collective arrangement of its members enjoying the good wishes of the directors of the American Ballet itself.

The dancers of the Ballet Caravan are: RUBY ASQUITH, RUTHANNA BORIS, GISELLE CACCIALANZE, RABANA HASBURGH, ALBIA KAVAN, ANNABEL LYON, HANNA MOORE, HAROLD CHRISTENSEN, LEW CHRISTENSEN, ERICK HAWKINS, CHARLES LASKEY, EUGENE LORING. DOUGLAS GOUDY is the company manager.

It is reported from London where the DE BASIL Ballet Russe is in the middle of its season that there are to be several new ballets and revivals added to their repertoire.

The new ballets are MASSINE'S new symphonic creation, *Symphonie Fantastique,* music by BERLIOZ, and DAVID LICHINE'S *Esquise de Musique,* music by GLAZOUNOFF. The revivals are *Cimarosiarra,* originally composed by MASSINE in 1920; *Les Biches,* BRONISLAVA NIJINSKA'S ballet with music by POULENC; *Les Facheux* originally composed by NIJINSKA but to be given in MASSINE'S 1928 version with music by AURIC; MASSINE'S *Pulcinella,* produced originally in 1920, and NIJINSKY'S *L'Apres Midi-d'un Faune* and *Baiser de la Fee.*

Following cancellation of the American Ballet's booking at the Lewisohn Stadium this summer, the HUMPHREY - WEIDMAN troups from the New York Federal Theatre Project was substituted. This arrangement was also hastily cancelled when Project authorities were reminded of a ruling that no project attraction may appear where the price scale tops 55c. HUMPHREY and WEIDMAN therefore appeared with their own concert group July 2 and 3, with the CATHERINE LITTLEFIELD company still scheduled for the end of the month.

No further dance attractions have been announced yet, though one more may be added for the latter part of the season.

Before going to Hollywood in August where she will fulfill her motion picture contract, HARRIET HOCTOR is making personal appearances throughout the country. Her engagements began June 28 in Detroit and will follow with bookings in Washington and Cleveland and St. Louis, where she will appear as ballerina with the St. Louis Municipal Opera Company in *A Connecticut Yankee* and *Bitter Sweet.*

ALBERTINA RASCH has staged a beautiful new ballet at the St. Regis roof, N. Y., with six girls and two boys. Slightly reminiscent of *La Sylphide,* this is the first classical ballet to be presented in a place of this sort.

Special emphasis has been placed on the ballet requirements at the Cincinnati Zoo Opera. BLAKE SCOTT has been engaged as ballet master and HELEN DOYLE as premiere dancer.

RUTH PAGE will be guest artist.

Special ballets will be given in conjunction with the opera, including RAVEL'S *Bolero* and *Nocturne and Dance.*

The honorary degree of Master of Physical Education has been bestowed upon TED SHAWN by Springfield College, Springfield, Mass., in recognition of his achievements as leader and teacher in physical education, pioneer in dancing for men, first American to devote his life to the revival of the ancient medium of the dance and its place as a vital interpretation of life.

Mr. Shawn is the first American dancer to be awarded an honorary degree by any college.

The St. Louis Municipal Opera Company engaged the STUART MORGAN dancers for the weeks of July 6 and 13 for *Bohemian Girl* and *Oh, Boy,* and STUART and LEA for the weeks of July 13 to August 1 for *Merry Widow* and *New Moon.*

VINTON FREEDLEY will present *But Millions,* a new Broadway musical show with

ETHEL MERMAN and BOB HOPE, in the early fall.

It is reported that RUTH ST. DENIS, at present at the Kurhaus Theatre in Scheveningen, Holland, may not return to this country until December.

The Summer season finds only two musical shows on Broadway: *On Your Toes,* with TAMARA GEVA and RAY BOLGER, and *New Faces* with IMOGENE COCA.

ESCUDERO has returned from a vacation on his farm in Granada and is now appearing with LA ARGENTINA in Paris in the ballet, *El Amor Brujo.*

Swing Time is the title of the new FRED ASTAIRE–GINGER ROGERS picture hitherto known as *I Won't Dance* and *Never Gonna Dance.*

The new ELEANOR POWELL picture, *Born to Dance,* with BUDDY EBSEN, will be followed by *Broadway Melody of* 1937, probably with RAY BOLGER.

LAWRENCE SCHWAB, Broadway producer, is negotiating for two new Municipal Opera Companies for next season,—one in Kansas City and the other in San Antonio, Texas.

ARGENTINITA passed through New York aboard the *S.S. Havana* bound for a concert tour of Spain with 3000 pounds of luggage and seven people in her troupe. She has had a successful season in Mexico and South America, ending with fourteen concerts at the Colon Theatre in Buenos Aires.

HARRIS, CLAIRE and SHANNON have returned from Rio de Janeiro and Buenos Aires after a stay of six months. They opened at the Earl Theatre in Washington, D. C., on July 3.

Fifteen weeks of vaudeville will be definitely guaranteed for all acts booked by RKO for the coming season. Units will be in favor.

LILLIAN MOORE, *member of the American Ballet, will give several solo events in New England's summer theatres*

Broadway's Paradise Restaurant continues to please those who like a spicy show and fast dancing with their refreshment. Here is an action view of the chorus in the new show current there

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UNA VAL, prominent in the cast of the Pulitzer Prize play, *Idiot's Delight,* starring ALFRED LUNT and LYNN FONTANNE, has been engaged to dance for two weeks with the St. Louis Municipal Opera. She will resume her role with the LUNTS in September.

GYPSY ROSE LEE, well-known burlesque dancer who was voted one of the ten most beautiful women in the theatre by *Esquire,* has been signed to appear in the new *Ziegfeld Follies.*

The SARA MILDRED STRAUSS group, consisting of eight girls, are now appearing at the Villa Venice in Chicago with no small measure of success. The engagement will be of twelve weeks' duration.

A prevue of the only motion picture in existence today of ANNA PAVLOWA was held in the prevue room of the Radio City Music Hall recently. This photographic record of the greatest ballerina of our time includes her famous *Swan, Rondino, Dragon Fly, California Poppy* and the last act of *Giselle* with her company.

This film will be shown in motion picture houses throughout the United States.

One of the more popular RKO units, *Folies Comique de Paris,* has closed after a successful road tour and will re-open in September.

SALLY RAND folded her fans for a short vacation with her family in Glendora, California, prior to opening at the Texas Centennial.

ARTHUR MAHONEY is doing the choreography for a new WPA jazz ballet with music by MORTON GOULD. Mr. Mahoney will also appear during the summer as leading dancer with the YAKOVLEFF opera ballets at the Lewisohn Stadium.

GENE GALLE has just returned from a four months' tour of old Mexico by dancing at the lovely Bohemien Club in Neuvo Laredo. Dancing for one month in Mexico City in SOTO'S musical revue, *Black Soul,* Mr. Galle went on the road with BUCK CATHEY'S all-American *Revue of Revues,* appearing in Pueblo, Quetaro, where he danced in the famous old Maximo Theatre built by Maximilian, Celaya, Tampico and Tuxpam.

After an extensive tour throughout these quaint old Mexican cities he returned to Raton, New Mexico, where he filled an engagement dancing with his sister MADELYN.

The summer session of Mills College, California, will be under the direction of HANYA HOLM. At the close of this engagement she will journey by plane to Bennington, Vermont, where she will be on the faculty of the Bennington School of the Dance, which opened its third season at Bennington College on July 6. The professional work shop group will be conducted by DORIS HUMPHREY and CHARLES WEIDMAN. Also on the faculty are MARTHA GRAHAM and MARTHA HILL.

PAUL HAAKON and his wife, SHEILA, will return to New York in August.

COLE and DUDLEY, having completed their Broadway appearance in *May Wine,* played a one-week engagement at Radio City Music Hall.

El Sol de Alvarado was presented at the Padua Hills Theatre in Claremont, California, on Wednesday, May 20. The Mexican extravaganza, combined with old Colonial, Spanish and Cuban dances, makes a thrilling and colorful song and dance fiesta and has been greeted with enthusiastic acclaim.

Out of 20,000 fan letters received by FRED ASTAIRE and GINGER ROGERS each month, more than half of them request a pair

(*Continued on page* 34)

The Modern Dance

Is It Geometric Patterns or Grotesque Gestures? The Author Gives the Dancers a List of Questions by Which to Test Themselves

by HELEN P. JACKSON

SURVEYING the heterogeneous field of the modern dance, its directions and tendencies, this rich confusion and divine purpose reminds one of the crater of a volcano. Under the folds of grayish black lava a little spout appears, farther on a cone is rising, a puff of steam, another break in the crust—everywhere innumerable cones and craters—all vents for the vast pressure accumulating beneath, rising with a mighty surge of artistic upheaval.

So it is with the modern dance. All of the apparently unrelated movements and schools of expression, rhythm, revival of folk and temple dancing and the use of the dance as an instrument of sociological reform are the vents of a common purpose, the dawning of a new creative activity.

The so-called "modern dance" is a highway of adventure for the most fundamental impulse of the human body—movement. Whether this expression shall take the form of beautiful geometric patterns, one flowing out of the other with mathematical inevitability, or be a succession of grotesque gestures, convulsive attitudes (sort of slow moving pictures of a world championship fight), must depend on the mental and ethical equipment of the dancer.

Science tells us there are no straight lines; straight lines eventually return to their sources. Arm swingings and leg strides based on designs of attack and opposition remind one of the child's first attempt at addition when the figures refuse to stay in straight columns and the answer consequently is not true.

The vents in the crater are interesting and entertaining, sometimes quite thrilling, but for the most part pathetically humorous. The gyrations and facial contortions more nearly resemble the childish game of "statues." Immaturity mistakes brute force for real power and so with some exponents of the modern dance the gestures of defiance are offered for gestures of liberty.

The infant is father to the man—to criticize the basis, the substratum, from which the modern dance is evolving is to admit an intellectual indolence not worthy of anyone ever so slightly interested in the dance. The modern dance demands an extended view, an educational background and particularly an emotional stability greater than might be indicated in some instances. This is the responsibility of the teacher of modern dancing; there will be no possibility of ignoring it.

There is no place in the adult conception of modern dancing for imitations or superficial ideas.. Very few have sensed the true meaning of the dance. Throughout the ages man has made alive his levels of thinking by his gesture. By the movements of his body in the dance, he has expressed his conceptions of deity, his social reactions, his individualized sense of civilization. An untutored mind may produce a gymnastic control of muscle, but only a mind oriented to its surroundings can make visible in artistic form the secrets of the universe as written in geometric design.

Before speech was movement. The evaluations of degrees of meaning in speech matched with evaluations in true mathematical movement produce a technique that endows the student of the dance with an inner source of inspiration not possible without cultural balance.

Intuitive feeling, transmitted through a brain and will organism, tempered by scientific exactions, will produce in dance form a new awareness of space as a medium of artistic creation, more stimulating and satisfactory than would be possible through an instrument merely controlled by emotion. Modern dancing may be the provision for "these things for which literature is too small and only life large enough."

The power of modern machinery lies in its complete cooperation, one part with another. The demand on the modern dance is the importance of coordination. Consciousness of the relation of speech to motion, the necessity for joint articulation through both mediums, and not limited to one, is in keeping with our present evolution; anything less belongs with beginnings.

Sentimentality and humor must give place to an intelligent ability to penetrate deeply. Astigmatism is always unfortunate. The artist will pay dearly for personal egotism, for power is only gained through equilibrim. It is not necessary for one to be "heavy" in his thinking. Unhappy discordant forms are an admission of limitation. It is quite erroneous to believe that abstract discoveries are associated with oppression and mishap.

Modern dancers, ask yourselves these questions:

In preparing your design in movement are you producing a mere skeleton of chaotic ideas?

Are you mistaking "free movement" for a gerrymander of emotion, primal, significant only of your own frustration?

Does the gesture give the impression that something has been done to you as a person, or does it truthfully represent an urge of all people? Is it cosmic?

Are you creating an image of your own desire, or is it a sincere attempt through design in movement to bring into life laws that will collaborate, rather than dominate?

Are your abstractions undecipherable hieroglyphics whose translation could only result in a confusion of tongues?

Is your equipment sufficient to reproduce your ideas in correct mathematical speech?

To you as a spectator, what degree in meaning would your design have?

Is the design valuable as an envoy of general progression, or is it a series of movements that suggest interjections and ejaculations that are simply primitive speech? Mere sign language has little place in verified conceptions.

Can you measure your genius for creation with words that breathe in the same line as the gesture indicates?

How far do your creations suggest your own environs?

Can you project a design in movement that will arouse an inner response to the relationship between design in movement and design in words and by so doing *approximate a satisfactory environment for yourself? If you can pass this last test you may be sure of your power for leadership as a creative genius through the modern dance.*

The modern dance is a challenge for greater scholarship. Its real circle of appreciation is limited to a comprehension of an inner synchronism of emotion with rationality.

Psuedo intelligence will not produce designs in movement of lasting influence.

Much tolerance must be begged for the turbulent symbols, like the child's drummings on the piano, that are mistakenly offered for "modern dancing." These discordant indicators are the forerunners of a deep spiritual renaissance, through which a consciousness of related speech and movement will develop an underlying unity, a power that will not need to express itself in spouts and puffs of steam, nor in contortions of body and face, but rather in a perfect coordination that shall reveal the Word made visible in form.

VALSE NOBLE

Arranged by LASAR GALPERN

Music: *Carnaval,* Schumann, Op. 9, *Valse Noble* No. 4. Repeat first and second parts as indicated in the music. Play first part forte and rubato, second part piano and very legato, except the last bars, which are much stronger.

Costume: any Colonial period costume in light pastel colors is suitable. The general mood is gay, light and coquettish.

I.

Start from L, going across diag. to R in front, taking a few running steps to leap, at first chord of 2nd M, in grand jete effacer; land on both feet close together, slightly bent, facing R, with both hands before the face in a rapidly repeated refusal gesture. This finishes the 3rd and 4th M.

5th and 6th M are a valse which continues into the 7th M in a few running steps all toward L corner upstage, both hands stretched out bkwd., and ends in 8th M with a half-bent 4th position en croise: R leg is straight and points toward L front; both arms bkwd.

Music repeat begins here.

Repeat first 4 M as above. In 5th M, leap bkwd. on R leg, L leg going straight bkwd. and both arms straight bkwd. Repeat same in 6th M on L leg, with R leg bkwd. In 7th and 8th M, take a few running steps toward L corner upstage, both hands stretched out bkwd., ending in 8th M with half-bent 4th position en croise.

II. A

Begin with six complete valse turns with both arms stretched out L and R. In 1st M with R leg; in 2nd with L; in 3rd with R; in 4th with L; in 5th with R; in 6th with L. In 7th M, step on R, L, and raise L in front slightly bent outward, with L arm slightly curved overhead and R hand at ease to side (attitude en front croise).

In 9th M, take R leg through passe le jambe to a normal straight arabesque, not very high, looking straight R. In 10th M, change again to previous attitude en front croise. In 11th M, change to previous arabesque. In 12th M, change to previous attitude. In 13th M, change to previous arabesque. In 14th M, cross over L leg and make a complete turn around to R side, both arms raised at 45-degree-angle, fingers out (soutenu en entournant) and go down in a bent 4th position croise, with L leg straight fwd. and both arms bkwd.

B

Part B is similar to Part A except that everything is reversed to L: valse to L, attitude to L with R leg raised, arabesque to L with R leg straight bkwd., soutenu en entournant to L, and the same stop in 4th position with R leg crossed in front to the L.

Music repeat begins here.

6 valse steps straight to R, starting with R leg, in 1st M, no turning, stretching in front L arm, then R arm, in each M. In 7th M, turn on both feet to R and stop in 8th M with both arms stretched back, head back, facing L.

Continue with same valse steps straight to

(*Continued on page* 32)

Bulletin

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

Greetings!

To all members of the Dancing Masters of America and Affiliated Clubs, also to prospective members and students, assuring them of the courtesy and consideration of the entire board of directors.

A faculty unexcelled both for Normal School and Convention has been secured.

Outside amusements will be programmed for your entertainment.

Come to New York and help make this the most outstanding of all Conventions.

Your friend and President,
MONTIE BEACH.

Affiliated Club News

Associated Dancing Teachers of Southern California, Club No. 1, has outlined a four-day program for their fourteenth annual convention that it feels will in many ways be the best convention they have ever had.

The list of teachers who have been asked to instruct during the four days of the convention, August 23 to 26, include such well-known names as:

Ernest Belcher, whose work fills the motion picture musicals; Dave King, tap; Agneta Slany, modern German technique; Trinidad Goni, dances of old Spain; and Virginia Gollatz.

Among the members of the club who will teach are: Ernest Ryan, President, who will teach ballroom; Jules Swart, ballroom; Grace Strifler, tap; Blanch Courtney, ballet; Lois Naudain, ballet; Dorothy Townsend, modern; H. A. Hemphill, Spanish, and Gabrial Cansino, Spanish.

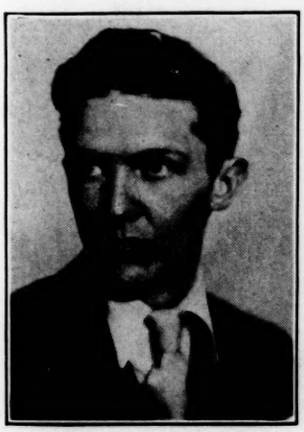
One evening will be spent in attending the Shakespearian Festival at the Pasadena Community Playhouse; and the club will also see a preview showing Fred Astaires' latest motion picture.

From September 15 to 18 the Dancing Teachers' Club of Boston, Club No. 7, will hold its annual convention at the Hotel Touraine, Boston. The faculty, its full roster recently completed, shapes up as follows:

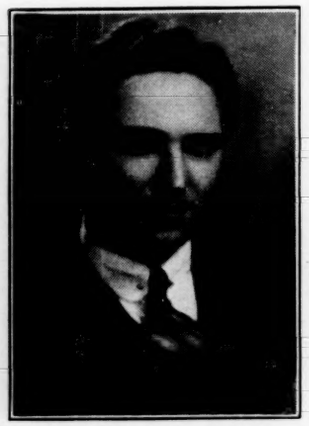
Ballroom work will be presented by A. J. Weber of Brooklyn, Thomas E. Parson of New York City, Thomas Riley of New York City and Myron G. Ryder of Boston.

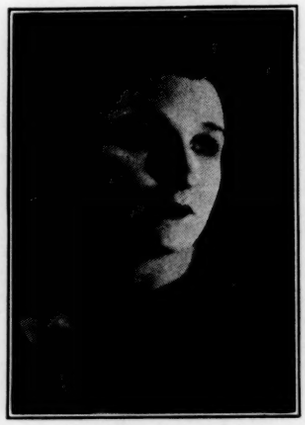
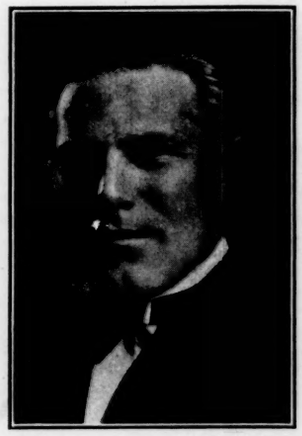
(Continued on page 40)

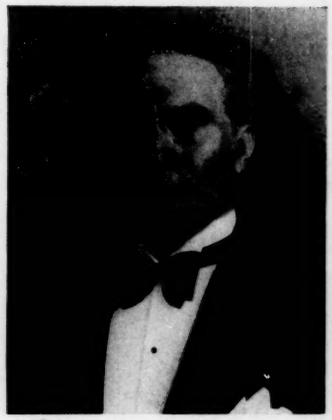
Above, MME. PRESIDENT MONTIE BEACH. *Below:* WILLIAM POWERS, *New York City, musical comedy and precision;* JOHNNY MATTISON, *New York City, tap;* JACK MANNING, *New York City, tap;* JOHN LONERGAN, *New York City, musical comedy ensembles; members of the 1936 faculty*



Faculty Members of the Dancing Masters of A



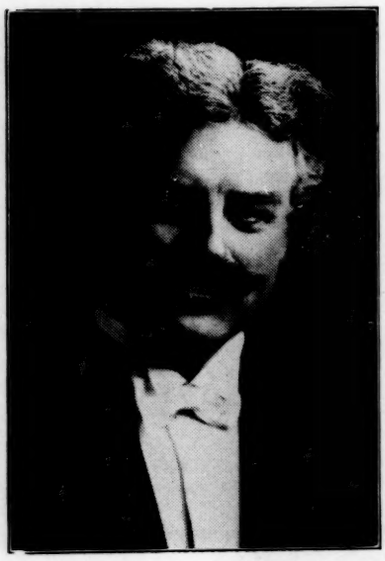





Top row: EDWARD SINCLAIR, *New York City, tap;* ELLA DAGANOVA, *New York City, ballet;* MIRIAM MARMEIN, *New York City, recital dances;* A. J. WEBER, *Brooklyn, N. Y., ballroom*

Bottom row: F. W. KEHL, *Madison, Wis., Principal;* WALTER U. SOBY, *Hartford, Conn., Secretary-Treasurer;* VIDA GODWIN, *Galveston, Texas, Dean of Women*

Middle row: KARL W. PETERS, *New York City, acrobatics;* CHRYSTINE MACANANNY, *Boston, Mass., ballroom;* OSCAR DURYEA, *New York City, ballroom;* RODERICK GRANT, *Yonkers, N. Y., ballroom*



America 1936 Normal School—Convention

At left, IVAN TARASOFF, *New York City, and at right,* MARGIT TARASOFF, *ballet*

Middle row: RAY J. LESLIE, *Los Angeles, Calif., tap;* SARA MILDRED STRAUSS, *New York City, Modern;* EDNA R. PASSAPAE, *New York City, ballroom;* THOMAS RILEY, *New York City, ballroom*

Bottom row: GRETCHEN BERNDT SCHMAAL, *children's dances and modern;* SONIA SEROVA, *New York City, children's dances;* VIRGINIA BOTT SHEER, *Springfield, O., tap;* JUDITH SPROULE, *Beaumont, Texas, children's dances*

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Please note this sale is limited to the books and dances announced on the other page only. All our other dances are on **sale for $1.00 each.** The **Short Ballets $1.50 each,** and **One Act Ballets at $7.50 each. Buy now and save.**

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Beauty of the Alps (Tyrolean)
Marysia (Polish)
Kujawiak (Polish)
Amaremu (Oriental
Odalisque (Oriental)
Inca Princess (Amer-Indian)
Katinka (Russian)
Fairy of the Alps (Tyrolean)
Parasha (Russian)

NATIONAL DUETS

Pied Piper (German)
In a China Shop (Chinese)
Furlana (Italian-Ballroom)
Furiante (Czecho-Slovakian)
Canaries (Old English)
Galliarde (Old English)
Passapied (Old English)
Cubanala (Cuban)
Ivanushka (Russian)

CHARACTER SOLOS

Four Leaf Clover
Peggy's Bouquet
Enfante Cherrie
Puck
Vita
Field Flowers
Morning Star
Golden Grain
Apple Blossoms
Cap and Bells
Golden Basket
Fleur de Lis
Cherubs
Diddle Dee
Flower of an Hour
Changeling
Milk Maid
Ariel

CHARACTER DUETS

Cupid and Graces
Maids in Mirth
Grapes and Flowers
Nymphs and Satyrs
In Early Spring

INTERPRETIVE and RHYTHMIC DANCE-DUETS

Pastorella
Over the Hills
Golden Age
Friendship
Blossoming Boughs
Music Hath Charms
Pyrrhic Dance

INTERPRETIVE and RHYTHMIC DANCES—SOLOS

Smilax
South Wind
Song of Youth
Sea Foam
Pandora
Golden Box
Ivy Vine
Dryad's Bacchanal
Liberty
Hebe
Delight
Dance of Miriam
Eroica
Lily Nymph
Hark, Hark the Lark
Aurora
Herald of Peace
Evening Song
Maid of Athens
In the Clouds
Illusian
Mountain Nymph
Light of Heart
Flute Notes
The Message
Conflict—Victory—Peace

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PRINT IN BINDING

At left, BROWNEE BROWN, *dancer and teacher of Racine, Wis.; next,* ELLA MAY HOLDER, *school directrice of Tampa, Fla.; right center,* ELIZABETH BARRETT, *pupil of* NINITA JOHNS, *Syracuse, N. Y.; and at right,* INA SCOTT, *of Decatur, Ill., recently studying acrobatics with* BRUCE R. BRUCE, *Chicago*

Student and Studio

EARLY in June Boston papers were smeared with photos and stories of nine-year-old CLARA MAY KENNEY of Wellesley Hills, Massachusetts, who conducts her own dance school with pupils from four to fourteen years of age. Her parents were quoted to the effect that the notion of giving dance lessons originated in the child's mind, and that she had no trouble in getting pupils.

At this reminder of the old evil of undertrained minors barging into the teaching field, Massachusetts teachers flung their arms in air and wailed. What was the dance profession coming to? What was the use of long years of training when an infant could step out and separate gullible parents from hard-earned cash for inept dance lessons? Who would stop this sort of thing? Who *could* stop it? The D. M. A.? The Boston Club? Uncle Sam? Santa Claus?

At about the same time, the State of Virginia announced an amendment to its child labor law prohibiting the appearance of minors in performances without a permit from the Labor Department, besides which no minor may appear more than once a week under any circumstances.

This law naturally affects Virginia dance schools presenting their recitals, but public schools are not affected by the new law. Dance schools will doubtless be able to give a reasonable number of performances per year, but the law is obviously, like similar laws in other states, aimed at the exploitation of pupils who are made to appear frequently, for no pay, by their teachers who are secretly paid.

Also about the same time, in New York City, the Dancing Teachers' Business Association invoked the child labor laws against a minor in a small Long Island community, who had been conducting cheap classes in her home. She was promptly stopped.

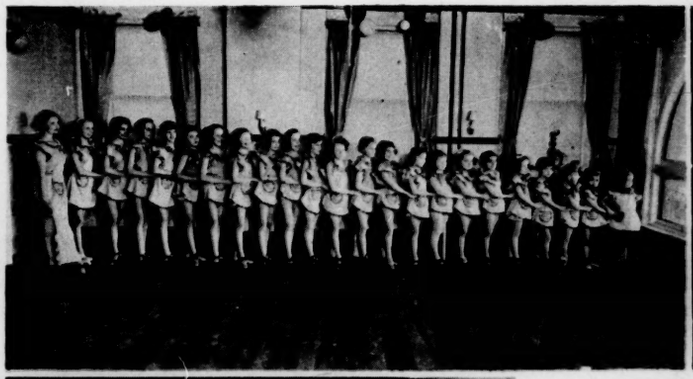
Massachusetts teachers, therefore, may find several ways to stop little CLARA MAY from continuing her classes. The Massachusetts child labor laws, if any, may provide a way if the Boston Club will seek it. Or they may work for an amendment to the state child labor laws to protect themselves in future. Or they may point out to the parents of CLARA MAY KENNEY that they are doing their child a grave injustice by allowing her to work. All educational authorities agree that the strain of work is bad for growing children. Let Mr. and Mrs. Kenney be made to realize that they have no cause for pride, but ought rather to be ashamed that they must look to their child for additional income.

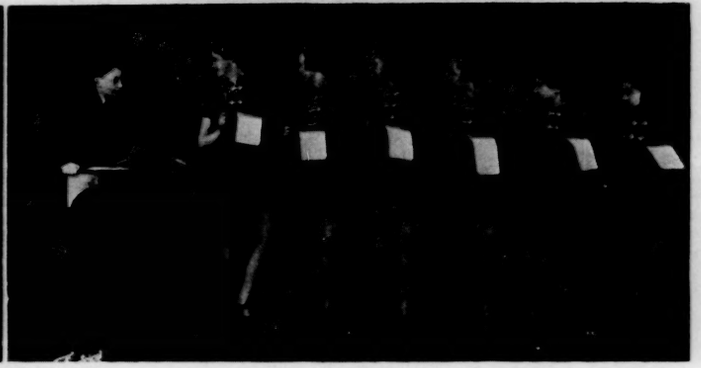
Chicago, by Marion Schillo

GLADYS HIGHT presented her school and professional group in a dance concert held at the Goodman Theatre June 5. The first part was devoted to the children who performed with charm and skill the arrangements Miss Hight is noted for in regard to children. She always finds for them the type of dance they especially enjoy doing.

Part Two was *Modern American Concert,* including the motion choir. These were the older students, and in presentation was the

At left, in the dotted mess jackets, are LAUREL BROMLEY, DOROTHY SMITH, *teacher of Smith's Falls, Ont., and* MARG MORFEE; *center, students of* ANNE ROBERTS *in Lynn, Mass.*—NARCISSA CIPILLONE, BEATRICE GROWS, KATHLEEN WHYTE, PRISCILLA TURPEL; *at right, a rumba by* JEAN ADAIR WRAY *and* J. C. SCIANNI, *trained by* AL WILSON *of Memphis, Tenn.*

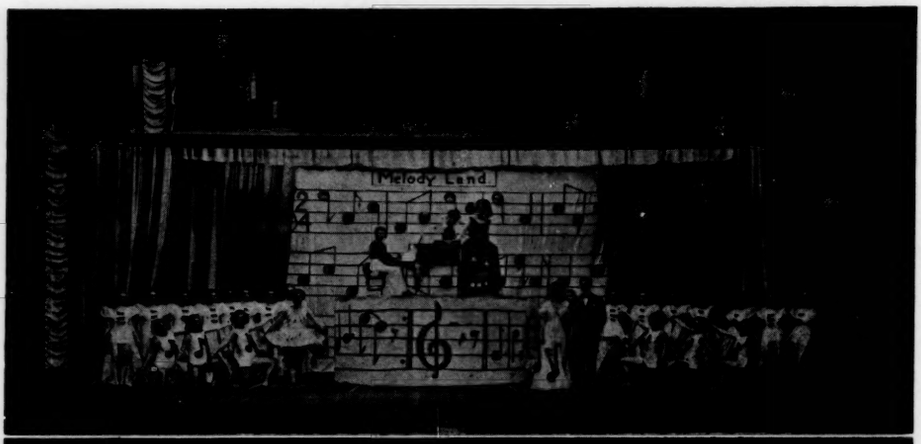




Top left—a Saturday morning class with CECILLE ROOT, *seen at far left, in Fitchburg, Mass.:* HAZEL MANINEN, VIRGINIA MONTOURI, FLORA MCDONALD, LILLIAN TAYLOR, PAULINE BERNDT, RUTH MCDONALD, BETTY WAINIO, NINA POLLARD, RHODA GOULD, MARGUERITE HALBERGER, MARILYN TOWLE, GLORIA HONKALA, MARY CALI, MARION TOMER, MARILYN WARRIS, ETHEL KYTO, IRIS RUGGIERO, GWENDOLYN DERBY, JOY LITTLE, PATRICIA ZALESNY, EVELYN SECINO, RUTH GILBERT; *top right—an acrobatic dance by pupils of* PATRICIA O'CONNOR, *Yorkville, N. Y.:* PIDGY CHRIST, THERESA NEIFT, ANNA O'CONNOR, TRUDY MESSEMER, VERONICA OEST, EILEEN NEIFT, CHRISTINE PLEVITIS, VIOLA ROESSLER; *center left*—CHARLOTTE CARLTON, *assistant teacher to* GERTRUDE BLANCK *in Oneonta and Schenectady, N. Y.; center*—KARL HEINRICH, *teacher of Pittsburgh, Pa., with pupil* VIRGINIA MILLER; *center right*—ART GRANGER *and* MAXENE MOLLENHOUR *as they tangoed in Miss Mollenhour's June 9-10 school revue, South Bend, Ind.; below left—an old-fashioned waltz by pupils of* LILLIAN DANIELS, *Newark, N. J.:* ADELE WOLF, MARIE BRENNAN, MARTHA DANIELS, RUTH HOLSKE, HELEN WOLF, MYRTLE COMPTON, NORMA GEORGE, LORRAINE ELLIS, JUNE COPPOLA, CELESTE MARTINI, CATHERINE MEIER, PATRICIA FARLEY; *below right—Dictation, the* JACK MANNING *tap pantomime, as done by pupils of* GLADYS BENEDICT, *Chicago*

finest type of modern choreography seen anywhere in Chicago. MAXINE MORDY designed this part of the program, and deserves great credit for *Le Trille Symphonique, Black Magic,* performed by VIOLET STRANDZ. Young JACK LYNN performed with fine skill with LEUL AUDY in *Heavenly Harmony.* His *Phantasmagoria* was a vital, exciting piece of work. The closing *Epilogue* by the motion choir was excellent.

Part Three, *Divertissements,* was brilliant in its array of talent, for it included Miss Hight's professional dancers: VIRGINIA WOOD, a ballerina celebrated for her skill and charm; VIOLET STRANDZ, and



Top—Melody Land, revue number as produced by the HENKEL-HUMPHRIES *dancers of the Green Domino studios, Newport News, Va.; middle—soldierly dancing by pupils of Miss* MONICA, *Syracuse, N. Y.; bottom—a studio view of seventy pupils enjoying dance training with* ALYCE OUTLAW, *El Paso, Texas*

GEORGIA JESSEPH, well-known concert artist who recently joined Miss Hight's staff. Miss Jesseph performed two solos, *Southology* and *Prophet Bird.* The former number was choreographed by Miss Jesseph and had some charming designs and patterns which were full of a lyrical fluency that especially suited her temperament. *Prophet Bird,* an intriguing character dance which was ballet in its form of expression, was full of the poetry of the dance and proves again Miss Jesseph's talent for ballet in its most delicate and subtle forms of expression.

The closing ballet, *Qualities of the Dance,* in which all the professional dancers and some of the more talented students took part, was a thrilling creation which Miss Hight arranged, full of dramatic splendor and marvelous ballet work on the part of the entire school.

ANTOINETTE LUDWIG presented her pupils in a program of dances at the Goodman Theatre June 21. All the ballet work was arranged by Mme. Ludwig, as well as the excellent character dances. BOBBY RIVERS arranged the tap work and the Spanish dances were by MARY FRANCES SULLIVAN.

The opening ballet, in which a very large group of youngsters took part, was *Snow-White,* an adaptation from Grimm's fairy tale, arranged in one act and four scenes. Mme. Ludwig is very expert in training children, for they not only have mastered their dances, but have also a grasp of stage presence that is truly remarkable.

Tales of the Vienna Woods, music by Johann Strauss, was outstanding in presentation, for all of the young dancers performed with such enjoyment and technical finish as one seldom sees in school programs. Tchaikowsky's *Trepak* was another delightful character dance.

The pupils of BOBBY RIVERS did him high credit for rhythmic intricacy and a showmanship which Mr. Rivers puts into all his tap specialties. *Six Snappy Steppers* was full of ingenuity, as was *Riotous Rhythm* performed by THORA HANSON. We also enjoyed *Breaking in a Pair of Shoes,* and its infectious humor as well as originality of arrangement.

FRAN SCANLAN reports that:

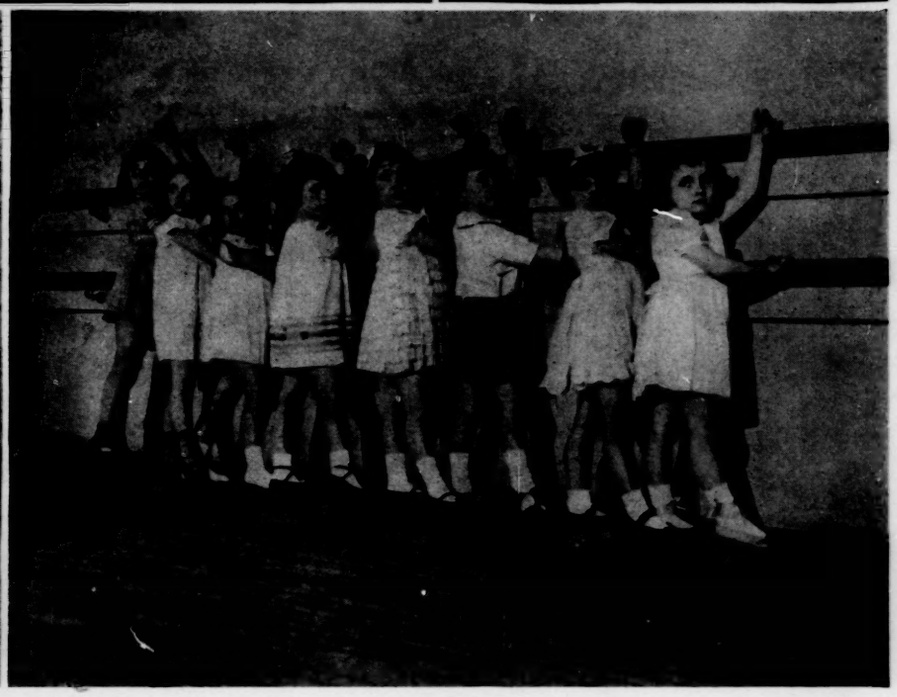
The CHAN KNOLL Trio, adagioists, working in and around Chicago now, are learning a new soft-shoe routine for their act. They are also learning a modernistic adagio number, using the music of *Deep Purple.*

He is teaching in the ABBOTT studio in connection with his own studio work.

California, by Dorathi Bock Pierre

DOROTHY LYNDALL, who has been sharing her studio with ARNOLD TAMON, announces that after July 1 she will take over the entire studio. She is making changes and announces that her faculty will consist of: CATITA MESTRES, Spanish;

*Far left—*BARBARA BARNES *and* ALFRED LAURAINE *as they appear on Miss Barnes' programs, Salem, Ore.; near left—*MME. ZICEVA, *whose group will represent San Mateo and Burlingame, Calif., in the San Mateo County Floral Fiesta October 8-9-10*



Top left—Truckin' as executed by pupils of SOT *and* TED, *Endicott, N. Y.:* DORIS LAMAN, MABEL MORRIS, ROMAYNE BOSTREE, HELEN PITLER, THERESA PUFFER, BLANCHE STRICKLAND, JANE HENDRICK, CATHERINE CLEARY, NELLIE SHORTER; *top right—*GERTRUDE JONES, *who conducts studios in Savannah, Ga., and Estell, S. C.; below left—*AUDREY *and* BARBARA GEIGNETTER, *formerly pupils of* ELIONE JAYNES, *Kenmore, N. Y., and now studying with* IRENE COMER, *Bridgeport, Conn.; below right—the first steps in the dance: a baby class with* FRANCES CHALIF, *N. Y.:* CHARLOTTE SILVERSTEIN, JOAN HATCH, EILEEN GLASS, LILA RICHTER, MIRIAM BAUM, DUNCAN EYRE, PEGGY WHITMORE, JOAN SAVAGE

MARGARET REES, tap; MARGARET KETCHUM, ballroom; and Miss Lyndall will teach both ballet and modern. Children taking ballet will be trained by Margaret Rees.

MYRA KINCH will be associate director, and MANUAL GALEA musical director. ROBERT T. LEE will be costume designer and supervisor.

Considerable interest is being shown in NORMA GOULD'S series of lecture-teas to be given this summer on modern sculpture, painting and music in relation to the contemporary dance: by DAVID EDSTROM, sculptor; LEO KATZ, painter; and DANE RUDHYAR, composer.

CHARLOTTE TAMON has been carrying on the studio work for her brother ARNOLD, who has been teaching in San Francisco for over a year. She will join him there this summer.

Three of NINA DA SILVA'S students won gold medals in recognition of their fine work during the Festival of Allied Arts. They were FOSTER GRUNDY for his ballet work, and JAQUELINE PAYTON and JAQUELINE CLARKE. Grundy will appear as featured ballet dancer in the opera performance of *Aida* to be given in Hollywood Bowl.

The Rainbow Studios have recently moved into new and larger quarters and announce that TOM MANTES, formerly of the Metropolitan Opera, has charge of all ballet work, while SKEETS WAGNER will teach tap.

RAY J. LESLIE, New York tap teacher who has turned Californian, now has three

Top—JANET WHITE, *teacher, at far left, and some of her pupils who appeared recently in her closing recital in North Attleboro, Mass.; middle—some of the pupils of the* BETTIE KERR *Dance Studio, Painesville, O.; bottom—the cast of the Springfield Follies Revue, staged by* BILLY NEWSOME *of New York with his classes in* MME. BEAUREGARD'S *Springfield, Mass., studio*

sets of tap classes: the tap department of the ERNEST BELCHER School in Santa Monica, in Los Angeles where MARY E. SNEED is in direct charge, and in Sacramento where CLARITA SHELL is directrice.

Also, during his professional travels with his partners CORINNE CRAFT and DOROTHY MOREY, Leslie conducted normal classes in the GEORGE PRING and LUCILLE J. BYRNES schools, San Francisco.

Leslie will revisit New York this summer as a D. M. A. faculty member.

Among the dancers taking part in the student recital of the EDITH JANE School on June 28 were such well-known motion picture children as CORA SUE COLLINS and BONITA GRANVILLE.

FANCHON and MARCO announce the opening of their annual children's review at the Paramount Theatre July 2, which will employ four hundred and seventy-six children.

Texas

VIRGINIA SELF, Dallas, was the creator of doll dances being shown in connection with TONY SARG'S marionettes at the Texas Centennial Exposition.

SAM BERNARD, Dallas, is proud of his pupils appearing in various parts of the Exposition. For instance: FRANCES NILE, SONNY-BOY PARSONS, WINKIE MORROW and S. A. THORPE.

Cleveland, by Donald Bachart

For the fifteenth time in as many consecutive years, SERGEI POPELOFF startled the city of Cleveland with a students' recital which breathed throughout the atmosphere of a professional theatrical production, at the Hanna Theatre, crowded to the doors, on the evening of June 17.

With several dozen of his former students dancing in the larger cities of the United States as well as in European and South American capitals, Popeloff was obliged to introduce many newcomers, most of which new names covered themselves with glory.

Demonstrating once again that pantomime and the dance are inseparable, Popeloff introduced a modern number entitled *Harmony Sisters,* featuring DOROTHY D'ALBERT, BEULAH MAE NAPE and MARIANNE MARSH, and your correspondent, for one, wishes that Mr. Charles Chaplin could have been present to watch that one. The number would be a natural in any theatre.

BONNIE WALTER was superb in a solo named *Night Club Demand* which made many concessions to the modern idea and the burlesque trend in American vaudeville, but which, nevertheless, carried a bitter message to anyone gifted with the power of understanding what it was all about.

CARL BAUER and SAM BRASTOFF carried off the honors among the male dancers in a scene of excellent comedy, and a scene of sheer horror, respectively. Those two boys, under Popeloff's direction, are certain to go places.

Again it was apparent that the dancers in this Popeloff recital were out on their own; there was no evidence anywhere of an instructor; the general theme was variety.

The ensemble numbers were few and far between and consumed little time; since the studio presented a students' recital, it kept itself within rigid limitations.

DOROTHY D'ALBERT showed a striking ability, while RUTH MAICHOSS, a classic type, in her first recital, exhibited a perfect physical equipment for a successful ballet dancer.

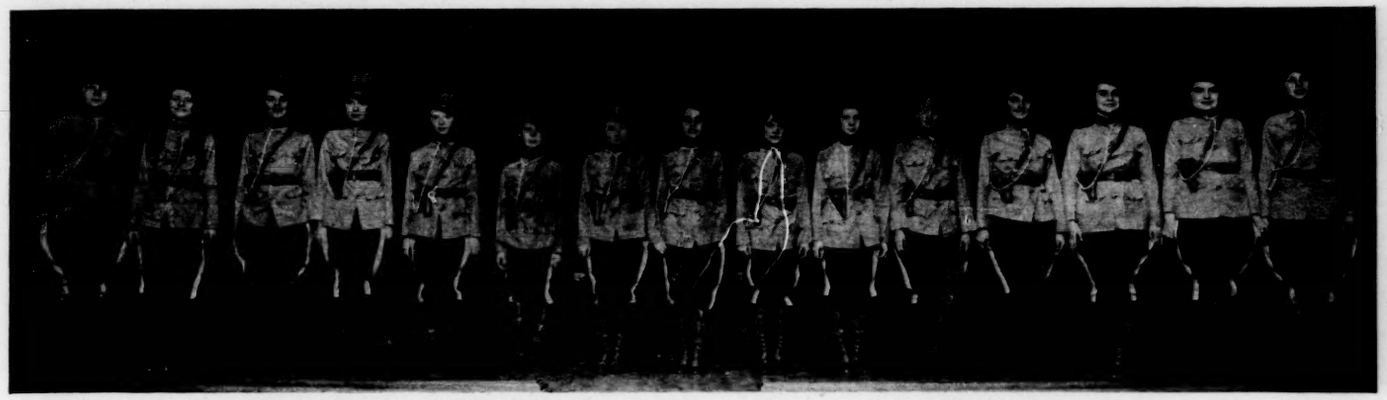
The best of the children—and they all were excellent—were SHIRLEY GREENBAUM, JULIA HORVATH, JOY PAYTON, HELEN KEFSKY and little DONNA PRISING.

Georgia

Congratulations to DARBY CANNON, JR., on his marriage June 18 to dance teacher BETSY MICHAELIS of Gainesville. The couple have set up housekeeping in Lavonia.

North Carolina

HELON POWELL POOLE this spring awarded a teacher's certificate to EVELYN LOCKHART. Two-year certificates were awarded to MARGUERITTE PANETTI, DALE SHELBY, PEGGY FOX, MARY



Military tap in the closing recital of the Rialto Dance School, conducted in Montreal by MARJORIE D. LIVINSON: MILDRED WARD, JESSIE HARDCASTLE, LOLA SULLY, CATHERINE SULLIVAN, CORINNE THORPE, MARYSE BAGENAIS, THERESE GENDRON, LAURENCE GAGNON, PEARL NEBACH, LINA TORCHETTI, MERLE BROWNS, SYLVIA CHERNOFF, KATHLEEN BULLER, GERTRUDE MINTZ, MARGARET HOLTZ, RUTH DUTTON

BETH WALL, CAMILLE WALKER. Three-year certificates were won by JOEY PAXTON, ROBBY POOLE, DOROTHY PATRICK, PATRICIA POOLE and ANNE CATO.

The FLORENCE NEVILLE BURKHIMER Memorial Cup for the finest work of the season was awarded by the BESSIE V. BURKHIMER School to MAMIE KATHERINE RITCHIE.

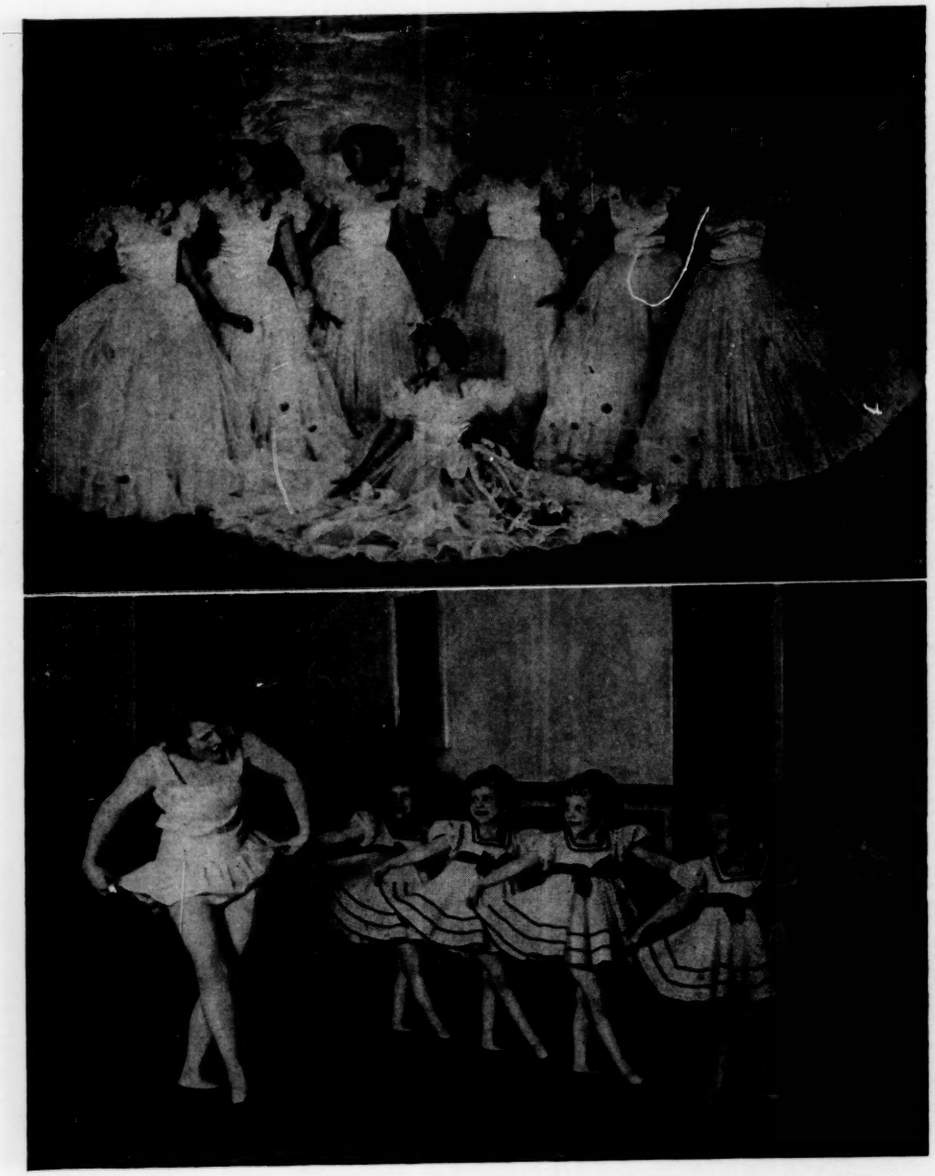
New York

DOROTHY NORMAN CROPPER will arrive in New York July 20 to become part of the faculty presented for summer normal work by FRED LE QUORNE. It is understood Miss Cropper is making the trip especially to present European ballroom technique and dances. The balance of the Le Quorne faculty, as previously announced, includes Le Quorne himself, THOMAS RILEY, ADOLF BLOME, EDDIE MACK and VICTOR MORLEY.

GERTRUDE BLANCK, Schenectady, presented forty of her pupils in special numbers to help celebrate the fiftieth anniversary of the General Electric Company June 12 and 13. The festivities, Miss Blanck reports, were witnessed by upwards of seventeen thousand people.

Top left—Junior recital pupils of BESSIE V. BURKHIMER, *Charlotte, N. C.: the featured pair are* ESTELLE DANAW *and* MARTHA MOORE HAYES; *top right—rumba style by pupils of* MAXINE MOORE, *Yakima, Wash.:* BETTY FUJIMOTO, PATRICIA BROWNLOW, JACQUELINE HANSES, DONNA LOU LAMBERT, SHIRLEY ROLSTEAD, BETTY ANN ROBERG, DELORES ROSENSTEIN, PAULINE HNETCK; *below left—*ANN LOUISE CARTER *in a miniature stair dance with teacher* ARTHUR LANE *of the* FREIBERG *School, Louisville, Ky.; center—seven-year-old* BARBARA JEAN MCSPADDEN, *taught by* DORTHA MAE ROBERTS, *Howard, Kan.; below right —*RETA MARIE, *star acrobatic pupil of* LORRAINE F. ABERT, *Rochester, N.Y.*

At left is MARION KAY SELLERS, *pupil of* MARJORIE CARTER, *Ardmore, Pa.; center is* BEVERLY JANE HOUGH, *six-year-old pupil of* FLORENCE M. GREENLAND *of Hartford, Conn.; at right are three cousins, all pupils of* ETHEL STEINLE, *Mountain Lakes, N. J., in a Dutch waltz clog:* JAYNE MOLLER, BETTY STEINHAUSER *and* MARGIE CARROLL



VERONINE VESTOFF, who will teach ballet for the Chicago Association's Convention, will also give private lessons while in the midwestern metropolis.

ERNEST CARLOS Studio is presenting a full curriculum, headed by CARLOS himself in tap, with CONSTANTIN KOBELEFF for ballet, VON GRONA in modern, JACK RIANO in acrobatics, FRANCES COLE in children's work and BOB EGBERT, beginners' and intermediate tap.

MIRIAM MARMEIN is having a busy teaching summer: her own courses in Manomet, Mass., and New York City, for the D. M. A., and for LUCILLE STODDART. She opened her summer concert season with a week at Westford, Mass., June 29 to July 4, and is following up with performances in other New England summer theatres.

Maharam Fabric Corporation is celebrating its twentieth year by moving into larger quarters, this time with a large showroom, about August 1.

JACK MANNING opened his annual summer teachers' course on June 22 with a record enrollment. To date his classes have included teachers from about half the states of the union and before the season is over it is expected the entire United States and many foreign countries will be represented. In addition to his own summer school, Manning is appearing on the convention faculties of the D. M. of A., Chicago Association, and the Boston Dancing Teachers' Club.

Indiana

Last month MAXENE MOLLENHOUR completed an initial series of broadcasts over Stations WFAM and WSBT, South Bend, titled *Learn to Tap.* The series lasted four weeks, and consisted of two fifteen-minute periods and one half-hour period per week.

Novelty in program presentation lay in Miss

Top—a ballet group trained by DOROTHY CLAIRE COOK, *Montgomery, Ala.:* PRISCILLA SCOTT, LOUISE BARBER, MARY JIM HILSON, LAURETTE CRAVEY, LOIS GIRARDEEN, CAROLYN MAYER, MARGARET AYAR; *below*—VIRGILINE SIMMONS, *Lansing, Mich., has charge of probably the only dancing quadruplets in the country:* EDNA A., WILMA B., SARAH C. *and* HELEN D. MORLOK

At left, WILLIAM T. MURPHY, *director of the Vogue Studios of the Dance and Related Arts, Chelsea, Mass.; next,* BLANCHE TRUBICA, *promising ballet dancer of the* SERGEI POPELOFF *Studio, Cleveland, O.; right center—eight-year-old* MARY LEE DOWNES, *tap and acrobatic pupil of* MARTHA SANDERSON, *Oneida, N. Y.; at right—*VIVIENNE EILEEN SOPORIS, *teacher of Buffalo, Wyoming*

Mollenhour's use of an untrained two-year-old, CAROL JEAN KLING, as her pupil before the mike; thus listeners were given the real thing at a pace adapted to actual learning. Radio lessons in all kinds of subjects are usually too fast; Miss Mollenhour cleverly overcame this difficulty.

At the end of the series a contest was held to choose the best pupil of the series. The prize, a tap scholarship in the MOLLENHOUR school, was carried off by eight-year-old PATTY LOU GLAUM, Mishawaka, Ind.

Massachusetts

BILLY NEWSOME, of the CHALIF School, Manhattan, will continue summer classes at MME. BEAUREGARD'S School, Springfield. For the summer season in ballet, toe and character, PACO CANSINO and JUANITA, also of the Chalif School, have been added to the faculty.

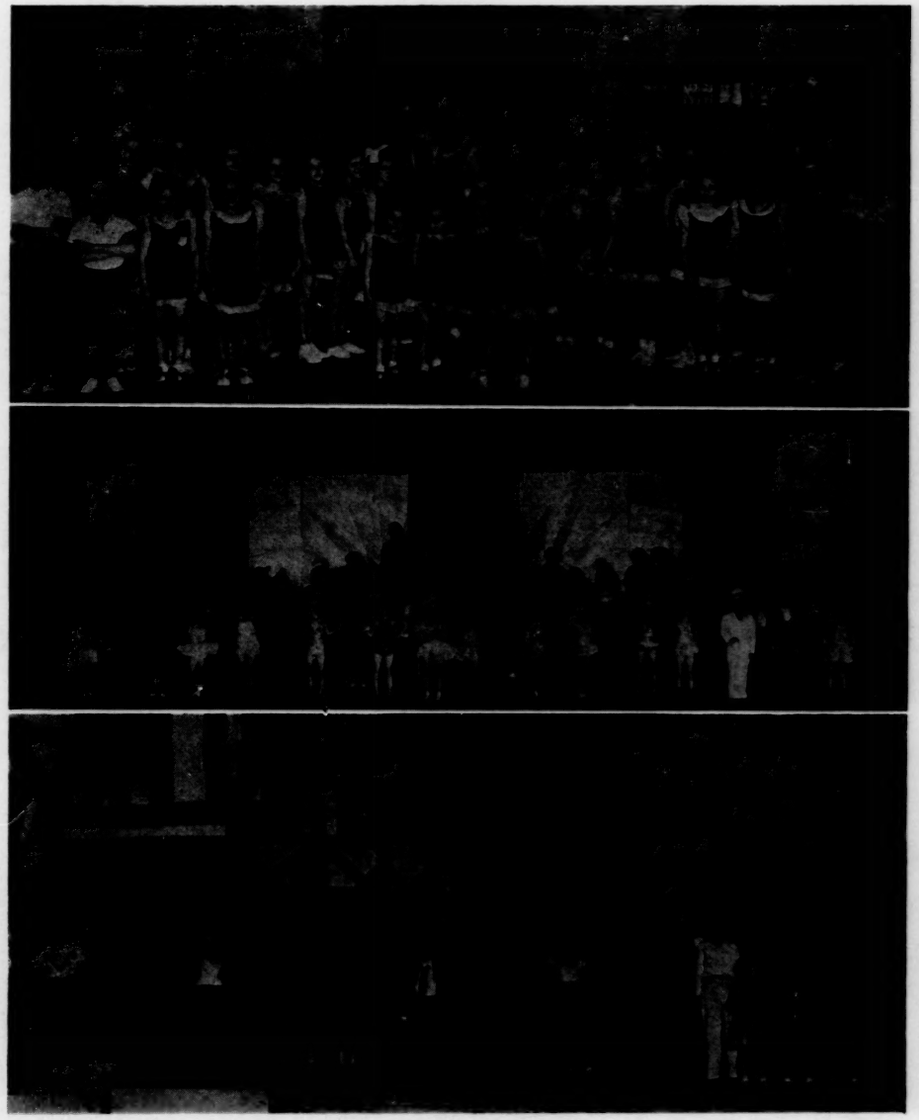
Washington

WELLAND LATHROP, modern dance director of the CORNISH School, visited New York for study in June, and will spend the summer as guest teacher with ANN MUNSTOCK, San Francisco.

MORT MERRICK will spend most of the summer as a member of the crew of the *White Cloud,* a thirty-five-foot cutter entered in the San Francisco to Honolulu sailboat race. He writes: "Isn't that some vacation?"

Idaho

ALICE FRANCES WATSON, Pocatello, opened a seven-week summer course June 2,



Top—Between classes at the Little Studio, West Haven, Conn. In the center stand J. ARTHUR WELLS, *tap and ballroom instructor, and* BEATRIX A. WELLS, *Directrice; middle—pupils of the* VIRGINIA DOVE *School, El Reno, Okla. Bottom—a scene from the annual dance play presented in Palo Alto, Calif., by the* BEAUDOIN *Studio. Back row:* DORIS MAE SMITH, BARBARA DADSON, PAULINE ELLISON, PHYLLIS MCMURRY, ROBERTA RAMSEY, MARJARY WILLIAMS, BEVERLY HOWE; *front row:* ARDELL COATS, DUANE ELLISON, TOM PILLING, MARJARY KUENSTLER, PHILIP HARTMAN, BARBARA HARTMAN, CARLA SCHNELL, MARYLIN WELLER

DOROTHY LARSEN, *ballet pupil of the* EMERSON-MASON *School, Portland, Me., directed by* DOROTHY MASON

The Prince of Asturias, ex-crown prince of Spain, recently visited ANGEL *and* SUSITA CANSINO *in New York*

on the completion of which she will go to New York for the D. M. A. Convention.

Recitals

LOUIS STOCKMAN, June 14, Keith's Theatre, Indianapolis, Ind. A cast of three hundred, directed by DOROTHY KIZER, EDNORA JOHNSON, MARY GORDON PERKINS and BOBBY RIVERS, danced for a capacity house.

The Stockman Studios are remaining open all summer for children's and adults' classes.

SHIRLEY and RANDOLPH LINES, June 4, Moose Hall, Irvington, N. J. The LINES danced several routines as soloists, supported by a cast of fifty. Among the guests was BILLY NEWSOME of the CHALIF faculty, New York.

SANDY (MARTHA SANDERSON), June 12, Oneida Castle Hall, Oneida, N. Y. The program consisted of toe, tap, acrobatic and ballroom numbers, and featured two playlets written and directed by Miss Sanderson. Individual honors were won by MARY LEE DOWNS in a toe-tap number, and JEAN LIDDYCOAT in a fast buck dance. Attendance, 600.

BETTIE KERR, May 20, Champion Junior H. S., Painesville, O. Preceded by a revue of Miss Kerr's Madison, O., classes on May 8, this program presented forty-seven numbers, chiefly solos and duets.

WILLIAM T. MURPHY, June 9, Chelsea H. S., Chelsea, Mass. Mr. Murphy, director of the Vogue Studios of the Dance and Related Arts, presented this elaborate revue, in which he danced himself. In addition to this, he has found time to assist other neighboring schools in their presentations. He appeared for HAZEL BOONE, Boston, June 8; for JOY ELLEN in the spring; and for MRS. WYMAN last month.

JANE NAFFIN, Hebrew Sheltering Guardian Society, Pleasantville, N. J. Feature of the program was TSCHAIKOWSKY'S *Sleeping Beauty,* because of which program was repeated three times. Leading roles danced by MICKEY GLUCKSAM and JOYCE COHEN. *The Snow Maiden* is in preparation for later in the season.

JUDITH T. SPROULE, June 22-23, Jefferson Theatre, Beaumont, Texas. Founded twenty-five years ago by ANN SPROULE, and now under the direction of JUDITH SPROULE, this school celebrated its silver anniversary with an unusually elaborate program, one outstanding feature of which was a dance visualization of BEETHOVEN'S *Moonlight Sonata,* with JANE LUGENBUHL as soloist. Other features included *Bubbleland Ballet* and the closing number, *The Cathedral Hour.*

VIRGINIA DOVE, June 2, 5, 9, El Reno H. S., El Reno, Okla. Miss Dove presented three separate editions of her revue, using a different cast of dancers each time.

ADELAIDE COURTNEY, June 5, Roosevelt H. S., Washington, D. C. A feature was LISZT'S *Second Hungarian Rhapsody,* with Miss Courtney as soloist.

FRANCES and BILLY GUDIE, June 5, Lyric Theatre, Allentown, Pa. Cast of seventy-five.

SERGE NADEJDIN, June 18, Hanna Theatre, Cleveland, Ohio. The Russian Imperial School of the Dance, SERGE NADEJdin, director, presented a program consisting of: *Vegetable Garden,* a ballet for children, *Valse Fantasie, Rondo Capriecioso,* ballet from *Faust, The Doll House, Life of Harem, Around the Samovar.*

DAISY UPHAM, June 7, Belasco Playhouse, San Francisco, Calif. Feature was a two-act operetta, with dancers and singers, titled *Windmills of Holland,* by OTIS CARRINGTON.

MABEL REYNOLDS BEAUDOIN and HESTON MARK BEAUDOIN, May 23, Palo Alto H. S., Palo Alto, Calif. The entire program of dances was built into a story titled *Daze of Joy.*

ETHEL STEINLE, May 29, Boonton H. S., Boonton, N. J. Pupils of Miss Steinle's Mountain Lakes and Boonton classes participated in a program of ballet, tap and toe. Miss Steinle did a tap solo in *A Bit of the Navy.*

DEBE SCHWARTZ, May 17, Master Institute, New York City. The program was presented as a three-act revue against the background of a department store.

MARJORIE D. LIVINSON, May 12, Victoria Hall, Montreal, Can. This program, consisting of a dance tour round the world, was presented again May 16 at the Outremont Theatre.

MARGOT KOCHE, June 6, Niles Center, Ill. First act devoted to a dance sequence titled *The Realm of Time,* second act to divertissements. Miss Koche, formerly with the Chicago Civic Opera and RUTH PAGE ballets, will teach dance this summer at the Chicago Conservatory.

VIRGILINE SIMMONS, May 28-29, Lansing, Mich.

BROWNEE BROWN, June 11, Racine, Wis.

NINITA JOHNS, May 26 and 29, Syracuse, N. Y.

MAXENE MOLLENHOUR, June 9-10, Central Senior H. S., South Bend, Ind. Audience, 250.

DOLAN-DE PETRO, June 12 and 19, Repertory Theatre, Boston, Mass. The eighteenth annual revue of this school was in two acts and sixteen scenes; HELEN JORDAN, assistant instructor.

NORWOOD DIXON, Goodyear Theatre, Akron, Ohio. Mr. Dixon himself danced the role of THE BOSS in Jack Manning's *Dictation* number which was one of the highlights of the show. 150 pupils participated.

HAZEL BOONE, June 8, Repertory Theatre, Boston, Mass. Nearly sixty numbers were presented by Miss Boone, in the direction of which she was assisted by ALICE CASTLE, JAMES DEWING, WILLIAM T. MURPHY and others.

WILLIAM GELLMAN, June 12, Pabst Theatre, Milwaukee, Wis. Titled *Ballet Classique,* Gellman pupils appeared in a five-act program embracing all types of dance. Assistant teacher is RUTH GELLMAN.

GERRY FENASCI, May 22, Jerusalem Temple, New Orleans, La. *Fenasci Vanities* presented forty-five numbers ranging from solo to groups and including all dance forms.

LILLIAN and EVA REEVES, May 22, Mayfair Theatre, Miami, Fla.

SASCHA and NATALIA PIATROV, June 12-13, Gorge Terminal Bldg., Niagara Falls, N. Y. More than a hundred pupils appeared in the *Frolic,* in which the PIATOVS also danced.

JAMES R. WHITTON, June 12, Brooklyn Academy of Music, Brooklyn, N. Y. A three-act program, including a two-act piece titled *Out West.* One act of divertissements presented solos and group numbers.

NELLIE MARESCA, June 14, Town Hall, New York, N. Y. Titled *Nellmarites of* 1936,

(*Continued on page* 32)

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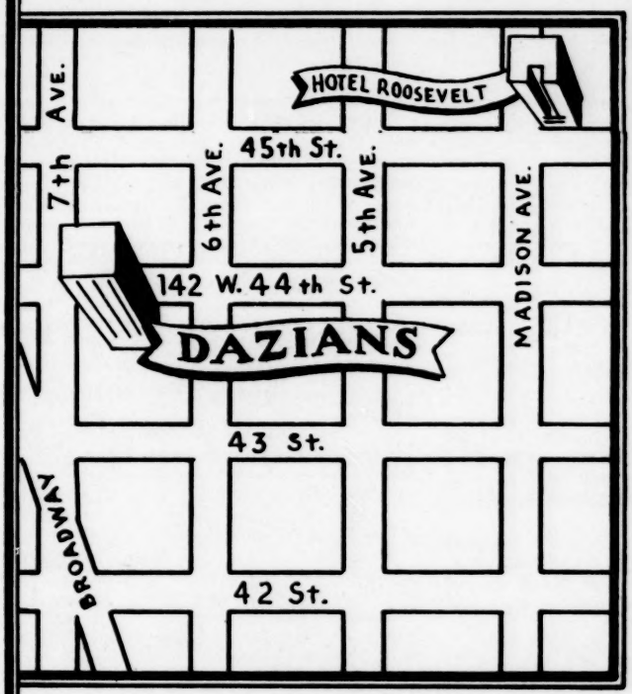

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CHICAGO LOS ANGELES BOSTON

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STUDENT—STUDIO

(*Continued from page* 30)

the program presented some fifty-four numbers, chiefly solos.

DE VILLROI Studios, PETER VILLERE, director. The program previously presented was scheduled for repeat July 16 at the K. C. Auditorium, New Orleans, La. FRIED and MARVEL, ALTHEA and DORIS, MERDIA WILLIAMS, ANNETTE BAUD and GLORIA MONNINGER did outstanding numbers.

JACK HARMON, June 7, Masonic Auditorium, Cleveland, O. Fourth annual *Kiddie Kabaret* attracted an audience of 1500. HARMON pupils in Medina, O., danced in recital June 26 at the H. S. Auditorium.

MARI TAMSUN-HOUSER, June 9, Jaffa Mosque, Altoona, Pa. *From Dawn to Dawn* presented the premiere of *Danse Macabre,* a new ballet. The program was given in conjunction with the Altoona Symphony Orchestra.

MARION HOWELL, K. C. Club, June 13, Brooklyn, N. Y. *Dance Fantasies* presented nearly fifty numbers divided in two acts including two elaborate sequences: *Blue Illusion* and *Leap Year in Cupid's Garden.*

JANET V. FABIAN, May 26, Lymon Hall H. S., Wallingford, Conn. A cast of seventy-five danced for an audience of 750. Miss Fabian's East Haven classes had given a recital May 8, and she is conducting summer classes.

LINDSAY and MASON, June 19-20, St. Michael's Hall, Flushing, L. I., this school's fifth annual recital.

JOSEPH and HELEN AUERBACH, May 24, Heckscher Theatre, New York, N. Y. A program of forty-five numbers was divided between the dance and music pupils of the Auerbach School.

AL WILSON, June 16, Municipal Auditorium, Memphis, Tenn. Featured was the junior duo of J. C. SCIANNI and JEAN ADAIR WRAY, four-and-a-half and five respectively.

MME. BEAUREGARD, June 13, Masonic Temple, Springfield, Mass. *Springfield Follies Dance Revue* was staged and produced by BILLY NEWSOME, tap master of the CHALIF faculty, N. Y., who conducts Mme. BEAUREGARD'S tap classes throughout the season. Featured numbers on the program included dances by FRANCES L. CHALIF, SIMEON KARAVAEFF and PACO CANSINO and JUANITA.

CLAIRE MIRIAM LEEDS, June 13, Hotel Traylor, Allentown, Pa. Miss Leeds herself, as soloist in several numbers, led her groups of twenty-six dancers in a program in concert form devoted to the modern dance. Miss Leeds' outstanding numbers were *Concerning the Future,* by HONEGGER and PASTOUREL by POULENO. Among the outstanding group numbers was *Rumba Symphony* and *Bach Chorale.*

HELEN and GLADYS KINGSBURY, June 4, McFarlin Auditorium, Dallas, Tex. A cast of ninety dancers appeared before twenty-five hundred people in a three-part program: *Ballet du Printemps,* ballet numbers; *Fiesta,* Spanish numbers, and *On Deck,* devoted to tap. On June 8 forty-five very young pupils appeared at Highland Park Town Hall in a program of twenty-one dances. The Misses Kingsbury declare that separating the babies from the elder pupils is a useful practice.

JOHNNY CECELONES, June 19, Follansbee H. S., Follansbee, W. Va. Nearly fifty solo and group numbers comprised this studio's fifth annual recital.

LEO T. KEHL, June 19-20, Freemasonry Auditorium, Madison, Wis. The Kehl School here presented its fifthy-sixth annual revue, produced by LEO T. KEHL. A four-act program presented a large cast directed by Mr. Kehl, F. W. KEHL, GLADYS BORQUIST, KATHRYN HUBBARD, HARLOW CHAMBERLIN, NELLIE KAZYNSKI and MRS. EDWIN KEHL.

FRANCES LA PALME, June 12, Ellis College, Newtown, Pa. A three-act program,—*Ballet Beautiful, The Toy Shop* and *Kiddie Club Cabaret,*—embraced all dance forms. Outstanding dancers were: MARY HARTLEY, RENEE ROTH, VANNA LANZA, CAROLYN BOWERS, MARCELLE SCHEPENS, PATTY and HARRY MAGARGLE, LOUISE CONRAD, SHIRLEY ROGERS, LEO HEINEMAN and LOUIS PUGLIASE.

BESSIE V. BURKHIMER, June 5, Carolina Theatre, Charlotte, N. C., *Junior Follies.*

DOROTHEY KEAM, June 2, Burlingame H. S., Burlingame, Calif. A two-part program featured a carnival cabaret and a two-act ballet titled *Flowers in the Palace Garden.*

MORT MERRICK, June 12, Jason Lee Auditorium, Tacoma, Wash. Mr. Merrick and JEANNETTE NEWTON staged the elaborate two-act program which finished with the ballet *Coppelia.*

FLORENCE M. GREENLAND, May 22, Bushnell Memorial Auditorium, Hartford, Conn. The program was divided into: *The Toy Shop, Jewell Ballet, June Ballet,* and *At the Beach.*

BERNICE GASCOINE, May 23, Page H. S., San Antonio, Tex. More than a hundred dancers appeared in a program of tap, acrobatic and a ballet titled *The Magician's Pupil.*

SOT and TED, June 12, Union-Endicott H. S., Endicott, N. Y. An audience of seventeen hundred watched a cast made up of pupils from Johnson City, Binghamton and Endicott.

EMERSON-MASON, Portland, Me., DOROTHY MASON, director.

MAXINE and JOHN MOORE, May 15, Capitol Theatre, Yakima, Wash. A hundred and seventy-five Moore Starlets appeared in a program of ten scenes.

MARY ELLEN RATHBUN, June 5, Masonic Temple, Salina, Kansas. A hundred and seventy-five pupils appeared in this studio's eighth annual performance. Miss Rathbun was assisted by MERCEDES BANKS, BETTY JOHANNES and GENEVIEVE SEYMOUR.

LAURA HOFFOSS, June 5, John Marshall H. S., St. Paul, Minn. Over sixty numbers comprised the program featuring Russian, Spanish and rhythm dances.

HELEN MAREAU, June 3, Palen Memorial Hall, Santa Fe, N. M. Miss Mareau herself did two solos, including Pavlowa's *The Swan,* in a program titled *The Pampered Princess.*

HELEN M. WHITTEN, May 28, Nutting's-on-the-Charles. Outstanding solos were done by BARBARA CONDON, JOAN STEPHENSON, BARBARA CHAMPEON, GEORGIANA CURTIN, and MRS. WHITTEN, while hit group numbers were: *Maxwelton Castle* and *The Great Waltz.*

HELON POWELL POOLE, May 22, Elizabeth School Auditorium, Charlotte, N. C.

MARJORIE CARTER, May 22, Lower Merion Junior H. S., Ardmore, Pa. Over a hundred and fifty pupils from Miss Carter's Ardmore and Drexel Hill studios participated in a program of more than forty numbers.

JOYCE TRIMMER, Wilson Jr. H. S., St. Paul, Mich. A program in seven scenes was featured by the presence of the ERHARDT brothers, former professionals now associated with Miss Trimmer.

RUTH OTIS DENIO, June 13, Benjamin Franklin Auditorium, Rochester, N. Y. Miss Denio soloed in *Etude Tableau,* while other standout numbers were the mazurka from *Coppelia, Revolutionnaire* by CHAROLET WATKEYS, and *Intermezzo,* after the KURT JOOSS manner.

The California Association Teachers of Dancing held its monthly meeting Tuesday afternoon, June 30, at the McFarland-Joy studio in San Francisco. It was decided at this meeting that the Association's annual convention be held at the St. Francis Hotel over the Labor Day week-end, September 5, 6 and 7. There will be a complete teaching program of ballet, tap, ballroom, etc., with a banquet Sunday night, September 6. Thomas Sheehy of Los Angeles will be guest teacher at the Convention. Officers of the association are: Cora McFarland, Pres., Alice Zwillinger, Secy., and Julio Ramaciotti, Treas.

DANCE CONGRESS

(*Continued from page* 6)

pero, Gluck-Sandor, Lily Mehlman, Joan Levy.

Publicity: Tom McNally, Anne Dodge, Jerome Bayer, Felicia Sorel, Edna Guy, Dvo Seron, Alison Burroughs, Elizabeth Van Barnevelde, Henry Gilfond, John P. Connolly.

Technical: John Bovingdon, Paul Love, Alma Lass, Marion Appell.

Editorial: Franziska Boaz, Roger Pryor Dodge, John Bovingdon, Sophia Delza, Jacobina Caro, Margot Mayo, Jerome Bayer, Elizabeth Van Barnevelde, Vivian Funston, Gluck-Sandor, Leon Arkus, Ralph B. Tefferteller.

Each committee is electing a chairman and vice chairman. These, together with the coordinator, will form the Executive Committee. At the September committee, a permanent coordinator will be elected.

VALSE NOBLE

(*Continued from page* 16)

L, starting with L leg, both arms overhead, elbows bent, making one rotating movement (forearm around forearm) in every M. In 15th M, kneel down, facing L. In 16th M, stretch R leg, bend body and head fwd. and extend both arms bkwd.

In 17th, raise 18th, 19th and 20th M, regular valse to R, with both arms stretched to R and L. In 21st M, step on R ft. and raise L leg across in front en attitude in front with L arm slightly bent overhead and R arm at ease at side. Hold this position in 22nd M. In 23rd M, take L leg through passe le jambe straight bkwd., R arm extended in front to R. Hold this position in 24th M. In 25th and 26th M, run fast across stage to L. In 27th M, turn to R. In 28th M, make movement indicating good-bye with both arms. In 29th M, run fast to L. In 30th M, leap off in grand jete.

Dance Teams

JULY started definite activity for dance teams all over the country. Those who had been willing to pick and choose their engagements, as well as those who had taken layoffs for vacational or other reasons, all found themselves in immediate demand. In one month the atmosphere has changed from anxious straining to bustling vitality.

For instance:

CHARLES BARRON and JOAN BLAIR leave for California to open August 12 in the St. Francis Hotel. . . . JAMES and EVELYNE VERNON bounced out of New York July 7 to go into Chicago's Edgewater Beach Hotel. . . . GEORGES and JALNA were signed, out of the Waldorf-Astoria, for ELEANOR POWELL'S next film, and when that's completed they'll come back to the Trocadero, and then to the Palmer House, Chicago. . . . ENRICA and NOVELLO left Chicago's Drake Hotel for the Texas Centennial. . . . CALDOS and BALINE open at the Sherry-Netherlands, Cincinnati. . . . BEUVELL and TOVA also went to the Centennial. . . . ROSITA and FONTANA are playing a return at Manhattan's Versailles after some weeks at BEN MARDEN'S Riviera. . . . GOMEZ and WINONA also joined the Centennial trek. . . . HARRIET CAPERTON and CHARLES COLUMBUS left the Pierre Roof to appear at the Monmouth Beach Hotel, Spring Lake, N. J. . . . FLORENCE and ALVAREZ are the first team to appear on the Hotel Astor Roof under the new management; HAL KEMP'S orchestra. . . . MAURICE and CORDOBA will go to Saratoga for the racing season. . . .

New teams:

HALLIDAY and CLARK will open late this month at the Grand Hotel, Mackinac Island, Michigan. HALLIDAY of the team is LA BELLE of MARCY and LE BELLE; MARCY died suddenly last winter.

VANESSI and ALBERTO DE LIMA are breaking in new routines. VANESSI, a big-salaried vaudeville attraction when vaudeville was alive, hasn't been dancing for about a year.

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TEAM DIRECTORY

Alphabetically Listed

RICHARD STUART and CLAIRE LEA
Just completed 4 weeks
King Edward Hotel, Toronto
Now appearing—July 13th - August 1st
ST. LOUIS MUNICIPAL OPERA
St. Louis, Mo.

JOE and BETTY LEE
Hotel Biltmore, New York
Excl. Pers. Mgr., Fred LeQuorne CI 7-7933

WALLACE & ELVADI
"Dance Impressionists"
Dawn Club San Francisco

ELEANOR & SEYMOUR ROYCE
% Dorothy Granville, 30 Rockefeller Plaza, N. Y.

The HARTMANS, smart comedy duo, are indefinitely set at BEN MARDEN'S Riviera. . . . In the Fall they'll go into the new musical, *But Millions*. . . . MARIO and FLORIDA replaced LYDIA and JORESCO at the Plaza Persian Room, Manhattan. . . . RAMON and RENITA have been renewed at the Stevens House, Chicago, for another short summer period . . . Chicago's Palmer House Empire Room continues to do capacity business with MEDRANO and DONNA. . . The Morrison, Chicago, closed its room for the summer at the expiration of DARIO and DIANE'S engagement there. . . . JACK FOWLER and FLORENZ TAMARA will be back from Europe in August to get ready for their concert tour. . . .

JACK HOLLAND and JUNE HART are a smash at the Alhambra, Paris. . . . The reopened *Ziegfeld Follies* contains HARRISON and FISHER. . . . SANTSCHI and BUCKLEY, girl duo from Chicago that has been training with FRED LE QUORNE, are at the Pennsylvania Roof, N. Y.

FRED LE QUORNE'S studios have publicity facilities for teams on the spot in the shape of NOEL MEADOW, p.a. known to Broadway, has handled many teams and dancers.

JOE and BETTY LEE, after completing their long return at the Biltmore, N. Y., are again with BENNY DAVIS in his flash vaudeville unit. . . . The TOWNSENDS are at BOUCHE'S Villa Venice, near Chicago. . . . MARLYNN and MICHAEL are at the Toto Zeppelin Cafe, Holyoke, Mass. . . . RUTH and BILLY Ambrose are back from Syracuse to bone up on routines with FRED LE QUORNE. . . .

HENRY W. HERRMAN office reports considerable team movement:

DARIO and DIANE went into the Rainbow Room for July, August and September directly on their return from the Morrison Hotel, Chicago.

ESTELLE and LE ROY opened at MARDEN'S Riviera after leaving the French Casino, which brought them from Europe. Their combination of slow and fast numbers, combining musical comedy and syncopated buck styles, made them an outstanding hit, stopping shows nightly.

ZANETTE and COLES are making their first New York appearance on the roof of the St. Moritz Hotel; opened June 27. They jumped at once into the position of a featured attraction, with the hotel backing them up with increased advertising. Their style interests teams, apparently, to judge by the numbers of them present at ringside tables.

ROSALEAN and SEVILLE, after taking a vacation on their return from Chicago, opened at the Arcadia, Philadelphia, the home town of Rosalean, who in private life is beer baron JACOB RUPPERT'S niece. The duo got a warm personal reception from Philadelphia society. The Arcadia orchestra, incidentally, is under the baton of the brother of CATHERINE LITTLEFIELD, ballerina who heads the Philadelphia Ballet company.

BERNHARDT and GRAHAM completed six weeks at the Pennsylvania Roof July 15, and are now taking three weeks off in Kansas, which is home.

CASTAINE and BARRIE, the new team recently introduced at the St. Moritz, is now at the Lido Country Club, Long Island.

NILES GARRON and EDYTHE BENNETT, appearing at the 500 Club for the season, have added a new number to their repertoire: *Moorish Fantasy*, set, they claim, to an authentic piece of Moorish music.

CHESTER TOWNE and HELEN KNOTT returned early in July from six months in South America with a true Brazilian sunburn. They spent fourteen weeks at the Casino Copacabana, Rio de Janeiro, four weeks at the Casino Atlantico, also in Rio, six weeks in Buenos Aires doubling at the Teatro Casino and the Alviar Hotel.

Visitors

During the month past these teachers visited the office of THE AMERICAN DANCER:

Maurice Levine, Pueblo, Colorado
Irma Dombois-Bartenieff, Berlin, Germany
Jane Ann, London, England
Starke Patteson, Minneapolis, Minnesota
Thelma Fogg, Bath, Maine
Ethel Steinle, Mountain Lakes, New Jersey
Harry Berlow, Utica, New York
Marjorie D. Livinson, Montreal, Canada
Ethel Brody, Newton, New Jersey
Leah Grossman, Meriden, Connecticut
John Oxx, Hornell, New York

On the Cover

Elizabeth Talbot-Martin recently gave her first solo performance in Los Angeles, having made most of her previous appearances as a member of the Lester Horton dance company. Though her performance was deficient in certain important respects, Dorathi Bock Pierre, Los Angeles representative of THE AMERICAN DANCER, found Miss Talbot-Martin to possess considerable talent and promise for the dance event stage.

The action photograph is by Frank Halvorsen.

NILES GARRON *and* EDYTHE BENNETT *will spend the summer at the 500 Club, introducing a novel interpretive number set to Moorish music*

THE CALL BOARD

(*Continued from page* 15)

of their dancing shoes. Do they get them? Well, what do you think?

San Francisco dance enthusiasm is sweeping upward on a high wave of public interest. The forthcoming season promises the appearances of the JOOSS European Ballet, the ARGENTINA - ESCUDERO ballet, the TRUDI SCHOOP Comic Ballet and the DE BASIL Ballet Russe. It is hoped by California balletomaines that the Ballet Russe will be included in the season of the San Francisco Symphony.

NINA VERCHININA will return to this country after the close of the present London engagement of the De Basil Ballet Russe to carry on her experimentation toward combining the classic ballet with the modern technique, fragments of which she exhibited at the recent Dance Congress in New York.

JOSEF and MAURICE PILARES have returned to Berkeley, California, after several successful years of teaching dancing and producing in the Orient.

PHYLLIS and IRENE MARMEIN are directing dances for the productions of the Mohawk Drama Festival at Schenectady, N. Y. Six productions will be given.

LILLIAN MOORE gave a concert at the Chase Theatre in Winfield, N. H., July 19. This dance recital was the only dance presentation in a series of concerts by Metropolitan opera artists.

Miss Moore's principal number was a series of sketches called *Thirty Years of a Dancer's Life,* depicting the career of a ballerina between the years 1880 and 1910.

The Paramount show headed by DUO ROSSILIANO, which is playing to capacity houses in Japanese cities, is fully booked until late in July.

The roster of performers, an international group of Americans, British, Poles, Italians and Russians include NITA ROTH, and LILLIAN GREEN, HENSIE ROGOTTA, PETE and FIFI, ONALD and CORBONI, ROBERT and HARLES, MILES KOGAN and VERA LOVE and her line of sixteen girls.

The show is in the form of a variety bill of song and dance teams, exhibition and classical dancing.

DUKE McHALE has been doing vaudeville since the close of the *Ziegfeld Follies.* He is wanted back for the new *Follies* but has had offers from Hollywood and Europe. His decision has not been announced.

SOPHIA DELZA will appear in summer theatres around New England. . . . PORTIA PORTAR, Spanish and Mexican dancer, and the HERNANDEZ musical trio are appearing in Columbia, So. America. . . . JACKIE SMITH has been booked for a series of shorts for Educational called *Juvenile Romance.* . . . ELLIS GOLD will give a New York concert in November. . . . TONITA, who has been dancing at the swanky Madillon Club in Washington, D. C., is leaving for a tour of Europe. . . . LOS D'JEDAS, Mexican team, are dancing at the Toreador, Spanish night club in New York, and will leave shortly to fill engagements in London. . . . SANTOS and ELVIRA are going into their twelfth month at Jimmy Kelly's Club in Greenwich Village, but are considering an offer to tour South America. . . . ZARA LEE, one of America's foremost acrobatic dancers, has been signed by Warner Brothers for pictures. . . . MYRA JEAN, control dancer, has just completed two shorts for M-G-M and has been signed for feature pictures. . . . MARY REAF is back with the act of ARTHUR LE FLEUR and has recently completed engagements in Chicago's Oriental and Harding Theatres. . . . GRACE DU FAYE has recently returned from an extensive road tour and is now working on new routines. . . . GIVINS and KAROL, comedy dance team, will soon sail for Jamaica where they have been engaged to dance. . . . Among the girls of the CLIFFORD FISCHER revue which opened recently at the Ambassaudeurs in Paris is DOLLY ARDEN, American control dancer. . . . KITTY MacDOWELL is dancing at the Adrea Club in Warsaw, Poland.

California, by Dorathi Bock Pierre

MAE MURRAY and DAVE KING trained a group of young Japanese girls in ballet and character dances in preparation for the annual Nisei Week Festival, the first week in July.

ANITA LOUISE GRIGGS won first place in the professional ballet group for dancers of her age in the Festival of Allied Arts.

JOSE TORRES Y FERNANDEZ, head of the Spanish dancing department of the EDITH JANE studio, directed all dances for the 20th Century–Fox production of *Ramona.*

CAROLINE CHEW, Chinese girl of San Francisco and one of the few Chinese concert dancers in this country, was in Los Angeles during June, brought here to dance an authentic Chinese sword dance in the Tea House sequence of *Good Earth.* An amusing angle to this dance was the fact that she was supposed to dance the type of seductive dance the Chinese tea house girls dance for their patrons, but she was so lovely that they decided she was altogether too seductive and would detract too much from the girl WANG was supposed to choose. So they substituted the sword dance as being less feminine.

CHARLES WAKEFIELD CADMAN has composed a new piece of music called *Dark Dancers of the Mardi Gras* which is to be played in the Hollywood Bowl this summer. It is said to be a number that could be beautifully interpreted by dancers.

The Redlands Bowl has arranged for concert dance programs that seem a challenge to the Hollywood Bowl. On July 14, they presented WALDEEN; on July 17, DETRU and her group, and on July 31, MYRA KINCH and her group. These are concert dancers of the younger more modern movement, while the Hollywood Bowl is this year treading the more conservative path of ballet.

MYRA KINCH and her group have laid out an ambitious program for the summer. Beside the concert at the Redlands Bowl they are appearing at Laguna Beach on July 24 and 25, as well as concerts in San Diego and elsewhere on the coast.

The Hollywood Bowl Ballet nights were inaugurated on July 9, with ALBERTINA RASCH staging of SCHUMANN'S *Carnaval,* with ROBERT BELL as leading dancer. The second dance night was SERGE OUKRAINSKY in a double bill of ballets on July 16. On July 23 ADOLPH BOLM will present *Scheherazade,* while the last dance performance in the Bowl this season will be selected numbers from the very fine concert given by MARTHA DEANE'S dancers at U. C. L. A. earlier this spring.

Paris, by Nadja

KYRA NIJINSKY married MARCOWITZ in Budapest, according to a local newspaper correspondent.

NIMURA is in town. He danced at the Tribune de la Danse. I hear he goes to South America next.

LEILA BEDERKAN, Kurdish dancer, gave a gala performance for the benefit of charities for natives of France's North African possessions.

Following the repeated demonstrations by,

(*Continued on page* 38)

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DANCE EVENTS

(*Continued from page* 10)

will be heard of in the future, unless movie destiny takes a wrong turn. He will of course be compared with Fred Astaire, but Collins is a dancer in his own right, and his work differs from the high sophistication of the former.

The sequences devised for Collins have the fault of most picture dance sequences in the revue manner. In one Collins, as a Nineteenth Century dancing master, does a tap dance while snuffing out candles in a room; in another he is supposed to rouse a band of Indians to rescue work through a dance. This action is stretching story license to absurdity. When dancing is part of a film devices are necessary to obtain a flowing action. But these devices should have some logic. It is not impossible to invent incidents in which the dances will seem natural.

Chicago, by Marion Schillo

Berenice Holmes and Ballet, professional and junior groups, Goodman Theatre, June 21.

There were seven complete ballet compositions, and two group character pieces. Although Miss Holmes belongs to the younger group of professionals in Chicago, she is indisputably the most brilliant choreographer and performer we have. During the past two years, her creative abilities have earned for her and her group the title of "the little Monte Carlo Ballet."

The work of her younger pupils was outstanding in technical command and finish. Of course, she has the advantage of being a really beautiful performer herself and she does give of her best to ambitious students.

One of her strongest pieces of choreography is *Images,* done to Debussy music, and performed by Miss Holmes and her group. It is abstract in conception and restrained emotionally throughout. The choreography is full of excellent patterns, woven with skillful unity and fullness of purpose. Another contribution is the Schostakovitch *Trois Danses Fantastiques.* In this the mood is capricious, swift and daring technically, on the points, and contains some extremely smart, clever adagio work performed by Miss Holmes and Robert Weisser. It is probably the sharpest, most brilliant piece of choreography Chicago has seen for sometime, smartly costumed and musically delightful.

Theme and Variation, by Haydn, a classic ballet performed by the group, was interesting, but lacked coordination. The central idea of this piece needs clarifying and the form more restraint. However, in this ballet, some excellent work was done by Ann Barzel, Martha James and Robert Weisser. Another notable youngster is Nancy Huaco, still in her early teens, but possessing a masterly grasp of performance.

Both Ravel's *Jeunesse,* and Schumann's *Spring Night,* performed by the group, were youthfully jubilant displays of fun and joy. Undoubtedly Miss Holmes is at her best in those ballets motivated by the lighter, happier moods. In both of these ballets of youth, the choreography was full of delightful patterns and some very charming adagio ideas. In the closing ballet, *Hussars and the Hussy,* by Strauss, we find again some sparkling wit and humor that make the piece an outstanding success.

Miss Holmes performed her special Chopin *Mazurka,* which for skillful dramatic zest is incomparable. A new solo, Respighi's *Notturno,* is in an esthetic vein, delicately conceived, containing some remarkable technical feats, but not quite strong enough in conception to reach the usual level of her attainments.

When one considers that this program contained seven ballets, five of which were new, we realize that Miss Holmes possesses a most fertile creative gift, and that her output for the past year is truly remarkable.

During the past season she and her group have given four performances, only one of which was in Chicago. There is an increasing demand for more Chicago appearances, as well as the hope that she will devote more time to professional performances.

Los Angeles, by Dorathi Bock Pierre

Agneta Slany, Ebell Theatre, L. A., June 9.

Many dancers preparing for the professional concert stage today have no real conception of what the word "professional" means.

The necessity and the right of everyone to express their own emotions through movement has long been a proven theory by artists and psychologists. This is only right, for bodily movement not only is an integral part of man, but its origin was the first conscious act of man. Movement in a stylized form was man's first language and it was his first religion; and the fact that superimposed rules laid down by succeeding civilizations have at various times in history decreed that dancing was irreligious and even immoral has not in any instance been able to eliminate the feeling and desire of every human to express their emotions through dance.

For some time before the beginning of this century dancing was taboo in polite circles. Social dancing was tolerated simply because rulers and churchmen found themselves completely unable to stop it. With the dawn of the new century changes were taking place, new ideas were coming to the fore, and a new prophet in freedom of spirit through bodily movement appeared in the form of an American girl, Isadora Duncan.

Since that time the cry against dancing has become no more than a whisper. Dancing cults sprang up everywhere, everyone choosing that which appealed most strongly to their need or pleasure. It was a wonderful thing for the country and for the youth of the land, for they were being taught expression through movement, and today we are beginning to reap the profit from these various movements.

As was natural when there are many movements in one art, various exponents of the art grew enthusiastic over their idea, and in their enthusiasm claimed that no other movement was the true expression. Today in every branch of modern art there are those groups who claim they are the only true artists. If others do not agree with them, they dismiss them as lacking intelligence or understanding.

The right of everyone to dance as they please is a foregone conclusion, and if they enjoy dancing, it does not make a bit of difference if the whole world disagrees with them; it still has value to them. There is only one time when they may be criticized for what they are doing, and that is when they bring their dance from the shelter of their own private enjoyment, and make it a public affair.

The art of dancing is an esthetic interpretation of emotion which everyone can enjoy. When it becomes so highly intellectualized that only a few are able to translate it in terms of emotion, it ceases to be art. The art of the professional dancer is not in expressing herself, which is the aim and goal of the amateur dancer, but in translating clearly to an audience the emotion she feels. This difference between the professional and amateur dancer should not be overlooked. Both have their place and their own advantages.

In the case of Agneta Slany and her

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dancers, it was clear that they themselves were thoroughly enjoying what they were doing, and they were very earnest about it. But nothing they did was clear to the audience, all of whom were sympathetic and eager to enter into the spirit of the dance.

In the first place they were not professionally proficient in their art. Their technique was not clear, nor was it versatile enough for a concert performance. The conceptions and content of their numbers was vague, not one concise idea being carried away by the audience. One number only, *Lament,* by Florence Coburn and Lynn Buchanan, had a good idea and was executed with nice line and feeling.

Mrs. Slany has much to offer in her class work where she teaches her students the correlation between all art and dance with a philosophy of living, which is an inspiration to them.

She calls her dance the German dance, but the German concert dance has much more to offer than was exhibited at this performance.

Beatrice Mortell accompanied at the piano.

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BEHIND THE MASK

(*Continued from page* 9)

it to the archeologists and museum officials and have them correct parts and make suggestions, until her dances were as authentic as it is possible to have them.

She tells of amusing incidents when showing them costumes for a dance. At the conclusion she would stand and be literally torn apart by the historians while they argued over the use of certain colors and style and design.

After making careful, detailed drawings from sculptured images or meagre drawings, she and her present group of eight Aztecs enlarge them to life size and use them for the models for their papier maché masks. They are perfect in every detail as are all of their costumes, which they make themselves.

The Mayans and Aztecs used great numbers of feathers in their ritual robes. Their great god of rain and wind was a feathered serpent, Kul Kulcan.

Consequently Detru was faced with the problem of making feathered costumes, but she was not daunted. They set out for the chicken markets in the city, and begged or bought sacks containing all of the white chicken feathers to be had. In some cases when they needed feathers they bought the whole chicken and plucked it. When they had the feathers they washed them carefully and laid them out to dry in the sunshine. The sun tended to fluff the clean feathers, but if not they fluffed them by hand. Then they were sorted for size and dyed. After this the real work of sewing them on the costumes began, which was tiresome and very arduous. One small shoulder cape used two thousand feathers, and a beautiful long trailing robe took over a month to make.

At first the people in Mexico did not believe it possible that the ancient dances could be recreated, and they doubted the ability of their native dancers. But Detru persevered and gave private concerts, until the people realized that here was an artist with something really great to offer. Then they supported her wholeheartedly.

She and her group were the first native dancers to appear in the National Theatre, and one of four dance groups ever to appear there, which is considered the highest honor they could achieve.

This spring Detru brought three of her group to Los Angeles and gave a performance for the Dance Theatre which was noteworthy. They are appearing in concert in the Redlands Bowl on July 17, and she hopes to go on tour through the East this coming fall and winter.

Her interpretations are not only deeply interesting from an educational standpoint, and significant of the history of the American continent; but they are also excellent theatrical presentations and entertainment of a high order.

THE CALL BOARD

(*Continued from page* 34)

French artists against the employment of foreigners, the management of the Alhambra Music Hall closed the establishment. This has thrown many Americans out of work.

OS-KO-MON, the Indian, is having a huge success here.

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CHARLES COLLINS

(*Continued from page 7*)

matter what situation he might find himself in, he would somehow find a way to right it and use it as a stepping stone. Thus it was with the act, for although the lack of dates was disappointing to one as young and exuberantly hopeful, it was there he met Nitza Vernille, who engaged him to be her dancing partner.

They worked successfully together in vaudeville for some time, finally splitting up in London, where Collins was engaged to take Dave Fitzgibbons' place in *Thats' a Good Girl.* Being successful in that, he was engaged for a new revue, called *Coo-ee,* and during the run of this show Dillingham saw and signed him to come back to the United States for *Ripples,* in which Fred Stone and his daughters Dorothy and Paula were starred.

It was in *Ripples* that Charles Collins first met Dorothy Stone and there blossomed a romance that would make a story in itself. In 1930, while they were both playing in vaudeville at the Palladium in London, they were married.

They will both be remembered for their work in *As Thousands Cheer.* After that closed they went into *Say When* and it was during the run of that show that Clifford Whitely came over from England and signed Charles Collins for *Stop the Press,* the London edition of *As Thousands Cheer.*

Things seem to happen suddenly with Charles Collins, but it will usually be found that he has been carefully preparing himself and making plans long in advance. So it is with his advent into pictures. Deciding that the screen would offer a wider scope for his ability, he availed himself of every opportunity to make a screen test both here and in England. With only six days to spare before opening at the Palmer House in Chicago with Dorothy Stone, he rushed out to Hollywood and besieged every studio to make a test. Making one last attempt on the very day of his departure, his agent finally succeeded in having Collins filmed at M-G-M and he left for Chicago without the faintest hope of any success.

Not long after that, wires began pouring into the Palmer House from Hollywood agents, advising him that someone of his qualifications was being sought for the new picture, *Dancing Pirate,* and urging him to return to Hollywood for further tests. Not placing any credence in the reports, Collins and Stone continued to dance nightly at the Palmer House, meanwhile signing up for an indefinite engagement in the Trianon Room of the Ambassador in New York.

His wife was already on the train rushing to New York to attend to matters of costume, etc., when she received a wire from Charles Collins, whom she had thought would be following her the next day, stating that he was that very minute in a plane flying to Hollywood! The studio had persuaded him, in a forty-five minute telephone conversation, that it was imperative for him to take a plane immediately for the West that they might make further tests for *Dancing Pirate.* The tests were rushed through and he flew back to New York, arriving on the very day of the opening at the Ambassador.

Two weeks later, confirmation of his engagement for the title role in *Dancing Pirate* reached Charles Collins, with instructions to report to work in Hollywood at once. It necessitated cutting short their Ambassador appearances, but the movie job was the most important to the future of the Collins household and so of course there was no question as to what to do.

One delightful thing about this team of Collins and Stone is their complete dedication to each other's opportunities.

"We are each individuals. Each had a career well launched before our marriage," Collins explains, "and so it has always been understood that whoever has the best opportunity is the one to be considered. We prefer to work together, but when that isn't possible we accept the situation as it is."

So to Hollywood—and a veritable pole vault to stardom! Charles Collins would seem to be a "natural" for the screen, his easy manner and natural charm carry over so very well that even though the director saw fit to have him tapping in 1830 (when history fails to reveal that tap dancing was existent in this country and most doubtfully in staid old Boston) the audience doesn't mind so much because tap dancing seems so much a part of Charles Collins!

He has an option for another picture this year, which will probably be in black and white (*Dancing Pirate* is in color) and after that he hopes to follow the screen as a career, dancing some but building his reputation as an actor.

Having his feet solidly planted on the ground, possibly as a result of his Oklahoma farm background, Collins doesn't believe that the wave of dancing in pictures will continue. He feels that dancing musicals reached their peak of popularity with Fred Astaire's *Top Hat,* and fears that Hollywood will suddenly shut down on dance pictures as it did a few years ago. But the dancer who makes himself a niche as an actor as well will have a future in movieland—and it is that future that Charles Collins is looking to.

OBSERVER

(*Continued from page* 12)

ball of L (2-3) ..... 1 M
Step back on R (1) swing L back, rise on ball of R (2-3) ..... 1 M
Repeat all ..... 4 M

Second Step

Take two waltz steps fwd., L R L R L R ..... 2 M
Long step fwd. on L, bend knee slightly (1-2) draw R up to L with little hop (3) dip diagonally fwd. on L (1) draw R up to L slowly (2-3) ..... 2 M
Take two waltz steps fwd., L R L R L R ..... 2 M
Step on L to L side (1-2) cross R between self and partner (3) waltz fwd. L R L, no weight on L on closing step (1-2-3) ..... 2 M

Third Step

Partners face L O D in conversational (or open) position. Moving fwd.—step on L (1) draw R up to L (2) step on L (3) pass R between self and partner and dip (bend knee slowly) (1-2-3) ..... 2 M
Turn slightly R to resume waltz position and dip back on L ..... 1 M
Dip fwd. on R, rise on ball of R (L extended back) ..... 1 M
Step back and pivot R on L (1-2) step fwd. on R, continue pivot to end facing L O D, ending in open position (3) ..... 1 M
Step diagonally fwd. in open position on L (1-2) cross R between self and partner (3) resume waltz position and waltz fwd., L R L, no weight on closing step (1-2-3) dip back on L (1-2) slide fwd. R (3) ..... 3 M

Fourth Step

Take two waltz steps fwd., L R L R L R ..... 2 M
Step diagonally fwd. on L (1-2) pass R between self and partner (3) ..... 1 M
Resume waltz position and waltz fwd., L R L, no weight on closing step ..... 1 M
Dip back on L, turn slightly R (1-2-3), waltz back R L R, turn slightly L (1-2-3) ..... 2 M
Dip back on L (1-2-3) slide fwd., R (1) draw L up to R, rise on ball of R. no weight on L (2-3) ..... 2 M

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NOW YOU SEE HIM

(*Continued from page* 11)

the opening of the Roxy Theatre. He was determined to get a job there as partner to Gambarelli, working under the direction of Leo Staats of the Paris Opera. Arriving backstage, he was politely informed that the ballerina would interview no one without a previous appointment.

"But I have an appointment!" Vilan declared. "She is at this moment waiting for me."

He was ceremoniously ushered to the star's dressing room. The appointment was, of course, only imaginary. Gambarelli was greatly pleased by the audacious and unusual subterfuge. She engaged Vilan to become her partner for a long term of performances.

Vilan tells of an amusing experience at this time. Staats could not speak English effectively, so Leonidoff assisted in the interpretation of his commands. Vilan could understand French, which was Staats' native language. He was amused when Staats resorted to vile condemnation, and greatly astonished when the interpretation of Leonidoff came forth as sweet flattery. Thus, the ballet was diplomatically preserved.

The year following this engagement found Vilan in Athens presenting a series of concerts on his own. The result of the first concert, with its strenuous weeks of preparation and rehearsal, was a complete breakdown. During his convalescence, Mme. Cotopouli, who was then widely known as the "Duse of Greece," persuaded him to study dramatic art.

The metamorphosis from dancer to actor began. Since that time, Vilan's dancing career has been influenced and alternated with his dramatic career. In a partnership with Felicia Sorel at the Radio City Music Hall he successfully combined the two arts to achieve astounding effects. The effectiveness of the dancing was so greatly heightened by interpolated dialogue that the pair were re-engeged at least eight times, creating new dance-dialogues for each successive engagement.

Ever searching for new material and new ideas, Vilan embarked for the West Indies to unearth and study whatever new dance forms he could find in the native islands. Many discouraging months of fruitless searching revealed nothing new in native material until one night, on the island of Garanad, as he was about to retire, he heard the far off booming of an immense tom-tom.

At last! Swiftly clothing himself, he plunged into the night to find the savage ceremonial. Following the distant sound through an intricate maze of lonely foreign streets, half-flying lest he should miss an important part of the revelry, he at last came within sight of the activities.

In the distance, under the palms, he could faintly discern the shadowy figures gliding mysteriously about a huge bonfire. Those many months of weary searching for a rare thrill in native dancing were not in vain. Here, finally, Vilan had found something he could bring back with him to astonish the civilized world.

Creeping closer, in stealthy silence lest he disturb the sacred exhibition, he seemed suddenly to recognize in the music a faint suggestion of *God Save the King.* The festivities turned out to be, not the savage rites he had anticipated, but a native band of the local Salvation Army!

Demetrios Vilan returned at once to the United States.

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D. M. of A. BULLETIN

(*Continued from page* 17)

Jack Manning and Bernie Sager, both of New York City, will teach tap, while Jack Frost of Detroit, scheduled to present a diversified group of six dances, will also include tap.

Katherine Pope, now in Paris at the Folies Bergere, will present modern foundation technique.

Fred Le Quorne, who made his first appearance for the Boston Club last year, will return with new exhibition ballroom material.

Ballet will be in charge of Adolf Blome of New York City.

Helga Ebsen, Secretary of the Florida Society Teachers of Dancing, Club No. 2, writes that the Club will be represented at the national convention by at least twelve of its members.

Carolina Dancing Teachers' Association, Club No. 14, cleaned up the season with a special meeting of its board June 9.

Personals

On May 27 Frances Stephens, of Butte, Montana, was married to P. Michel. Congratulations.

In Memoriam: during the week of June 8 Mrs. Phil Osterhouse, wife of the prominent teacher of Grand Rapids, Mich., died.

Late in May, at festivities to which social leaders of Helena, Montana, rallied, veteran D. M. A. member Mrs. Leslie (Sophie) Sulgrove celebrated her golding wedding.

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